

Who owns the candidates for mayor, D.A., supervisor
Low-risk discs: a guide to 23 Bay Area used record stores
Waiting for Teddy: would he be any improvement over Carter?

Complete
8-day
Bay Area
**ENTERTAINMENT
GUIDE**

The San Francisco

Bay Guardian

35¢

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. AUGUST 8 THROUGH 17, 1979. VOL. 13 NO. 40.

HERE COMES THE DRAFT!

Why does Uncle Sam want you again? The U.S. is finally at peace. The volunteer army is working well. Yet Congress is considering 9 separate proposals to revive the draft. A major report by William Ristow.



PHOTO BY MICHAEL JANG

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- ★ The drive to bring back the draft: Part 2. William Ristow calls on Bay Area Rep. Pete McCloskey, one of the main advocates for a new draft. Why has the onetime antiwar congressman turned peacetime warrior?
- ★ Books & Writers section. Surveying the California scene. Ishmael Reed, Lawrence Ferlinghetti, Joan Didion and more.

LETTERS

SERVICE WITH A SMILE

Although I do not agree with everything you do, I think publishing the Doonesbury comic strips was an act of courage and outstanding public service. Sign me up for a year.

—Kevin Nelson
San Francisco

INVITATION TO IMPERIALISM

This letter is in response to Valerie Mindel's "Inconspicuous Consumer" column in the July 4-12 issue in which she promotes a new book entitled *How to Be an Importer and Pay for Your World Travel*.

This self-explanatory title is an invitation to practice and perpetuate (granted, on a small scale) the insidious American capitalism of which we are all children.

A month in Guatemala in 1975 made very clear to me the effects of this seemingly harmless version of hipster trade. The beautiful woven fabrics and garments which the women of that country create are sold so quickly and facilely to comparatively affluent tourists that the natives have stopped practicing their art with the care and exquisiteness they once did. Indian women in towns frequented by tourists wear machine-woven huipiles, or sell their own hand-made ones off their backs. It was evident to me that our admiration for and consumption of Guatemalan textiles has contributed greatly to a decline in that art and its prestige in that country.

Generally, I appreciate the Bay Guardian, but feel you must draw the line when it comes to promoting hip money ventures which profit at the cultural, artistic and far-reaching expense of others.

—Mary K. Fitzpatrick
San Francisco

THE NEW OUTSIDE AGITATORS

We the neighborhood taxpayers and voters of San Francisco represented here feel that recent events involving the POA and the community are being incorrectly reported.

We want to get one thing straight. This is not the POA versus the Chief, the POA vs. the Gays, or the POA vs. any other group; it is the POA vs. the City of San Francisco.

The POA is a police association whose membership is composed of police who live elsewhere; 65% of these police officers live out of the city. This police group of out-of-towners is the same group that struck the City, engaged in outrageous behavior during the strike and sideplayed once and for all that ultimate contempt for obeying law and maintaining order given to the truly lawless. Who can forget the slashed tires, the threats of violence, the misbehavior? We can't.

By their tokens ye shall know them. The tokens of the POA are: resist Affirmative Action hiring of residents of the city as police officers, retain power, pressure, threaten, distort, control, and most of all resist change and the true professionalism of a police department that for years was seen as hopelessly inefficient and full of good time good old buddies.

We ask: who keeps these union members, this army of suburbanites, engaged less in law enforcement than in gross political partisanship? It is the residents of the city, the taxpayers, the voters who ask: what is the role they are supposed to play?

We say they are paid to act as peace officers, not as instigators of violence, mayhem and death. We say they are paid to do their jobs, not to go about threatening politicians (or worse) if they don't do what the POA wants. We say they are supposed to be responsive to the residents of the city, not an occupying army of Novato, San Rafael and Foster City residents coming to San Francisco to enforce their idea of what is moral, what is acceptable, what is community.

We say these police are paid to follow direction from the civilian government through the Chief of Police, not to dictate policy, determine who their boss will be and decide for themselves how

laws should be enforced or how riots should be contained.

We say the members of the POA are paid to be professional police, not professional agitators, political activists and power brokers.

Frankly, we don't give a damn whether the POA likes the Chief or not, or whether they like Gays or not, or whether black or yellow or brown skins are acceptable to them or not; we pay them to be police officers, our employees, and we want them to either do their jobs or resign so we can hire residents of the city willing to conform to the standards of performance we the voters, we the taxpayers, we the people establish.

Partial List of Endorsements: UPS (Up from the Neighborhoods), S.F. Feminist Democrats, Citizens for Representative Government, Citizens for Justice, S.F. Young Democrats, Unitarian Universalist Service Committee, Women's Jail Study Group, Alice B. Toklas Democratic Club, Bernal Heights Area Neighborhood Group, Women's Project, Harvey Milk Democratic Club, S.F. County Democratic Central Committee, Chinese American Democratic Club, Chinese for Affirmative Action, Visitacion Valley Community Youth Council, Assemblypersons Willie Brown and Art Agnos.

—Randall Stallings, Coordinator
Coalition for Police Accountability
San Francisco

The San Francisco Bay Guardian

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"It is a newspaper's duty to print the news
and raise hell."

(Wilbur F. Storey, Statement of the aims
of the Chicago Times, 1861)

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SAN FRANCISCO CAMPAIGN SPENDING '79

This year, the sky's the limit

BY DAVID JOHNSTON

During the first six months of this year, San Francisco candidates for mayor, district attorney, sheriff and supervisor raised a total of \$618,023 for their campaigns, according to a race-by-race Guardian survey of campaign spending reports on file with the registrar of voters in City Hall. The reports not only suggest that this year's campaigns may be the costliest ever, but they provide plenty of insights into the state of politics in San Francisco, 1979.

Each candidate who raised or spent funds between January and June 1979 was required to file a spending report by July 31. The reports show that:

- The supervisors' unanimous vote in 1976 to scrap the ceilings on campaign spending has proved to work decidedly to the advantage of incumbents, with direct ramifications on the races for mayor and district attorney. In 1975, when the campaign spending limits were in effect, candidates for mayor could not spend more than \$128,000, while candidates for district attorney were limited to \$35,000. This year, Mayor Dianne Feinstein and DA Joe Freitas have already raised twice what they would have been allowed had the ceiling remained in effect, while no challenger in either race is close to approaching the old limits.

- Incumbents are far ahead of challengers in raising money for their campaigns. For example, of the 59 candidates who had filed declarations of intent to run for supervisor as of Guardian presstime, only ten reported raising any funds whatsoever, and six of these ten are the six incumbents who must face the voters this fall. In only one race has a challenger raised more money than an incumbent: Sup. Gordon Lau has raised \$11,500 for his reelection campaign in District 1 (Richmond/Seacliff), while challenger Ed Lawson, formerly the Chamber of Commerce's operative at City Hall, has raised \$19,999, as of June 30.

- To a greater extent than in previous years, candidates—particularly well-established incumbents—are raising funds for separate "candidate's accounts" along with their campaign committees. In general, these accounts are being used to pay for travel costs, charitable donations and office expenses. For example, when Mayor Feinstein took her much-publicized trip to China in June, she used \$3,666 from the Mayor Dianne Feinstein Fund to pay for the jaunt. (She also tapped the fund for \$499 to pay for marble paperweights as gifts to Chinese dignitaries.) Other local politicians who are running for office and maintain such accounts include DA Joe Freitas, Sheriff Eugene Brown and Sups. Quentin Kopp, John Molinari and Bob Gonzales.

- As of June 30, the expected outpouring of funds from downtown development interests to help defeat the highrise height-limit initiative on the November ballot had not yet materialized. In fact, San Franciscans for Reasonable Growth, the coalition backing the measure, had raised more money than San Francisco Forward, the group organized to oppose the initiative.

Here's a race-by-race breakdown of the spending in each of the city's races:

THE MAYOR'S RACE

Contributions to Mayor Dianne Feinstein's campaign alone account for nearly half the total of \$618,023 raised by all candidates in the city between January and June. Her Committee to Retain Dianne Feinstein raised a whopping \$284,716, spent \$136,180 and at the end of June had a surplus of \$148,534 (Feinstein's biggest expense thus far was a \$40,000 payment to Don Bradley, her campaign consultant/manager).

In contrast, Sup. Quentin Kopp, Feinstein's principal challenger, has raised less than one-third of what Feinstein has amassed. The Kopp for Mayor

*Feinstein and Freitas
have already raised
twice what they
would have been
allowed under the
old limit.*

Committee has raised \$63,887, spent \$34,170 and finished June with a surplus of \$30,426. Meanwhile, David Scott, the former president of the Board of Permit Appeals who was recently fired by Feinstein, has raised \$756 (all of it his own money) for his mayoral campaign.

Both Feinstein and Kopp maintain separate candidate's accounts. As of June 30, Feinstein had \$630 in her Mayor Dianne Feinstein Fund, while Kopp had \$6,196 in his Friends of Kopp account.

THE DISTRICT ATTORNEY'S RACE

DA Joe Freitas has already raised more than three times the \$34,000 he spent on his entire 1975 campaign. As of June 30, the Freitas Election Committee had raised a total of \$109,712, had spent \$41,000 and had a surplus of \$65,554. None of Freitas's challengers came even close to raising a comparable sum. In second place was Arlo Smith, who raised \$15,524, and far back in the pack were Sup. Carol Ruth Silver (\$819) and attorney Joe Russoniello (\$635). (It's worth noting, however, that Silver announced her candidacy for DA only in late June, and that her spending report covered only a two-day period.)

Freitas also maintains a separate candidate's account, the Friends of Freitas, which had \$17,049 on hand as of June 30. Freitas has used the account primarily for travel and entertainment expenses. For example, he used \$550 from the account to attend a January meeting of the National District Attorneys Association in Arlington, Virginia, and spent \$343 from January to June hosting luncheons for members of his staff.

THE SHERIFF'S RACE

Incumbent Sheriff Eugene Brown has raised \$11,996, more than any other candidate in race, but finished the June reporting period with a deficit of \$3,617, primarily because of an outstanding

\$8,000 loan that Brown made to his campaign. Meanwhile, challenger Mike Hennessey has raised \$6,454, and former police officer Ernie Raabe has come up with \$2,920.

Brown also maintains a separate account, the Friends of Eugene Brown, which had surplus of \$1,013 as of June 30. Police Chief Charles Gain, who is considering a run for sheriff, has not filed a spending report.

THE SUPERVISORS' RACES

District 1 (Richmond/Seacliff)

While 11 candidates have filed declarations of intent to run in District 1, only two reported spending or raising funds in behalf of their campaigns: incumbent Sup. Gordon Lau and challenger Ed Lawson. As of June 30, Lawson, with \$19,999, was the only challenger to have raised more than an incumbent. But Lau, who raised \$11,500, finished June with more cash on hand than Lawson, primarily because Lau had surplus funds left over from prior reporting periods. As of June 30, Lau had \$14,075, while Lawson had \$8,880.

District 3 (Chinatown/North Beach)

John Molinari, the president of the Board of Supervisors, who isn't expected to have much difficulty retaining his seat, has nevertheless raised more money than any other candidate running for supervisor. As of June 30, the Committee for Supervisor Molinari had raised \$28,871, had spent \$10,354 and had a surplus of \$18,465. In addition, Molinari's separate candidate's fund, the Friends of Molinari, had \$814 on hand as of June 30.

District 5 (Eureka Valley / Castro Valley / Noe Valley / Haight-Ashbury)

Of 20 candidates who have filed declarations of intent to run, only three have reported raising or spending funds: incumbent Sup. Harry Britt and challengers Kay Pachtner and Kevin Wadsworth. Britt, who raised \$9,214, finished June with a deficit of \$3,123. Pachtner raised \$3,252 but completed the reporting period with a deficit of \$210. Meanwhile, Wadsworth raised \$535 and

had \$171 left as of June 30.

District 7 (Downtown / Tenderloin / Potrero Hill / Hunter's Point)

Of 14 declared candidates, only two have reported contributions and expenses: incumbent Sup. Bob Gonzales and challenger Doris Ward, a member of the Community College District Board of Governors. Gonzales raised \$19,888, spent \$7,532 and finished the June reporting period with a surplus of \$12,356. Ward raised \$10,039, spent \$3,690 and had \$5,824 on hand as of June 30. Gonzales also maintains a separate candidates' account, the District 7 Service Committee, which reported a surplus of \$1,527 as of June 30.

District 9 (Bernal Heights / Mt. Davidson / Oceanview / Ingleside)

Of six declared candidates, only one—incumbent Sup. Lee Dolson—has filed a spending report. Dolson raised \$13,226, spent \$1,471 and had a surplus of \$5,824 as of June 30.

District 11 (Sunset / Mt. Sutro / Twin Peaks)

Of six declared candidates in this race, only incumbent Sup. Ron Pelosi has reported contributions and expenses. Pelosi, who reported owing \$70,000 from his unsuccessful 1972 state Senate race, raised \$18,580, spent \$14,358 and had a surplus of \$4,286, as of June 30.

THE HEIGHT LIMIT INITIATIVE

This initiative battle promises to be one of the bitterest and costliest contests in city history. Thus it came as a surprise when San Francisco Forward, the group organized by the downtown pro-highrise interests, did not report major contributions in its spending report. SFF reported receiving only \$2,555 and finished the reporting period with a deficit of \$14,155. Meanwhile, San Franciscans for Reasonable Growth, the coalition backing the measure, raised \$8,090, spent \$2,497, and had a surplus of \$4,956 as of June 30.

Research assistance by Mike Casey, Karen O'Leary, Nancy Ostley and Mike Palmquist

THE WHITE RABBIT

The oil companies are "mislabeling" domestic oil and selling it for a \$1 billion profit

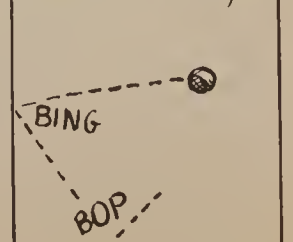


and the Energy Department "miscalculated" on its so-called "Tilt Rule",

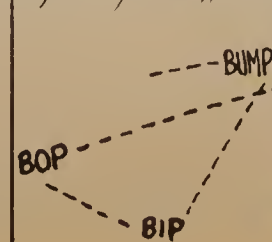


by David Omar White

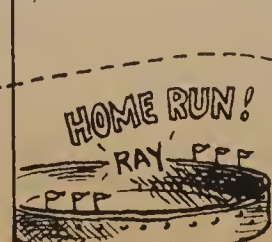
resulting in a \$9 billion bonanza for the oil companies



No one is accusing them of engineering the energy crisis,



but with half of their kind of luck



the Rock Rapids (Iowa) Lions could take the pennant!



San Francisco Intelligencer

TALES OF HONGISTO,
HIGHRISES AND
HYDROPOWERBY DAVID JOHNSTON &
MICHAEL E. MILLER

When former Sheriff Richard Hongisto quietly returned to San Francisco from Albany, New York, on Aug. 2 and began checking in with old political allies, he immediately touched off renewed speculation that he might have come back to test whether he could regroup his old liberal coalition in sufficient strength to run for mayor, or was here to enter his name as a candidate for chief of police to succeed Charles Gain. Hongisto himself is downplaying the speculation and has told friends he came back only to celebrate his mother's birthday on Aug. 3 and to check on the property he owns in the city.

WHY 61% OF SAN FRANCISCANS
WANT TO LIMIT HIGHRISE GROWTH

The poll sponsored by San Franciscans for Reasonable Growth, showing that SFRG's highrise height-limit initiative was leading by a big 61% to 25% margin (with 14% undecided), produced a potful of other findings that SFRG opted not to reveal at the press conference it held on Aug. 7 to announce the poll results.

SFRG decided not to release all its findings in an effort to keep the information away from the opposition. But Corey, Canapury and Galanis, the San Francisco firm that conducted the poll in July, dug out enough data virtually to map out a successful strategy for the fall campaign to restrict highrise construction, according to SFRG supporters familiar with the overall results. Here are some hither to undisclosed findings from the poll.

The strongest argument in favor of the height-limit measure is not that it is an environmental protection measure, but that highrises increase traffic congestion and make parking downtown more difficult. One other strong argument is that highrises benefit the city's downtown interests rather than the neighborhoods.

One reason these arguments proved particularly effective is that many persons who said they would vote against the measure, or who were undecided, thought these arguments were valid. Thus, watch for SFRG to emphasize these themes through its speakers and promotional material as the campaign progresses.

The poll also showed that the best arguments against the measure are that unrestricted highrise growth is necessary because highrises create jobs and bring additional tax revenues to the city. SFRG backers expect that the Chamber of Commerce campaign against the measure will play up these points, and SFRG is already moving to research the counterarguments.

Significantly, one argument against the measure that many of those polled didn't take seriously was the contention that a subject like highrises ought to be left to professional planners and business experts. This may mean that the City Planning Department's last-ditch \$435,000 highrise control study, which is clearly aimed at defusing support for the height-limit measure, may not carry much weight with the city's voters. This



Ex-Sheriff Hongisto:
back to test the waters?

Downtown Development and Conservation study is supposed to produce new interim regulations controlling highrises by October, just days before the vote on the initiative. The study is one of the most blatant pro-downtown proposals ever to be approved by the Planning Commission, which voted 4-1 on Aug. 2 to endorse the study (Commissioner Charles Starbuck dissenting).

SAVE THE TUOLUMNE!

After several years of study, the U.S. Forest Service has at last released a draft version of its Wild and Scenic River Study and Environmental Impact Statement for the Tuolumne River. The study concerns a 92-mile stretch of the river, which flows out of Yosemite National Park through San Francisco's Hetch Hetchy reservoir and dam down to the Don Pedro Dam above Modesto.

Conservationists, including such groups as Friends of the River, Friends of the Earth and the Sierra Club, want to see the river included in the National Wild and Scenic Rivers System and protected from further damming. The California White Water Advisory Board has called the Tuolumne "one of the finest white water boating rivers in the nation, comparing favorably with the Colorado River in Arizona and the Salmon River in Idaho."

The main threat to the river comes from the city of San Francisco and the Turlock and Modesto Irrigation Districts, which want to build a series of dams and powerhouses on the Tuolumne downstream from Hetch Hetchy, to produce electricity for the districts. The San Francisco Public Utilities Commission voted 4-1 on July 24 to ask Congress not to include the Tuolumne in the Wild and Scenic Rivers System. The lone vote in favor of the river came from John Sanger, the only commissioner who has shot the Tuolumne's rapids on a raft.

The Forest Service study presents five possible alternatives to protect either the

entire stretch of river, various parts of it or none of it. The study is now in the public comment period, and the Forest Service is holding public hearings on the study in the Bay Area this week. Hearings in San Francisco will be held on Thursday, Aug. 9, from 2-4 p.m. and 7-9 p.m., at California Hall, 625 Polk St. A hearing in Oakland will take place on Saturday, Aug. 11, from 1-5 p.m., at Kaiser Center, 300 Lakeside Dr.

Giving the entire stretch of river "wild and scenic" designation would leave Congress the option of allowing development at some future date, but damming the river would destroy its unique rapids and canyons forever. Alternative A in the study is the only alternative that would ensure preservation of the river for the foreseeable future.

The public comment period remains in effect until Sept. 15, and Friends of the River spokesman Dick Roos-Collins says written comments during that time are even more important to the future of the river than attendance at the hearings. Comments should be sent to: Tuolumne Wild and Scenic River Study, Stanislaus National Forest, 19777 Greenley Road, Sonoma, CA 95370.

To contact Friends of the River, call 771-0400.

THE DRIVE TO MUNICIPALIZE PG&E

Watch for a noisy campaign by PG&E and its Examiner/Chronicle cheerleaders in the latter part of September. That's when San Franciscans for Public Power (SFPP), the citizens' group supporting Sup. Carol Ruth Silver's resolution for a feasibility study on buying out PG&E's electrical distribution system in San Francisco, expects the resolution to go to the Board of Supervisors for a vote. The resolution has remained in the supervisors' Governmental Services Committee since hearings were held last February and March.

Since the hearings, SFPP has been collecting endorsements of Silver's resolution from an array of local groups and individuals. Here are the endorsers so far:

Groups: San Francisco Democratic County Central Committee. San Francisco Consumer Action. Black Women Organized for Action. La Raza En Accion Local. Haight-Ashbury Neighborhood Council. Fillmore Economic Development Corporation. West Bay Pilipino Multi-Service Corporation. Richmond Environmental Action. Environmental Action Clearinghouse. Harvey Milk Gay Democratic Club. Bayview-Hunters Point Senior Citizens Center. Mexican American Political Association. Golden Gate Democratic Club. Japanese American Democratic Club. Western Addition Project Area Committee. Northwest Bernal Block Club. San Francisco Legislative Forum of Older Americans. Abalone Alliance. People Against Nuclear Power. San Francisco Democratic Club. Unitarian Universalist Service Committee. Page-Laguna Neighbors. Korean Community Service Center. Department Store Employees Local 1100. ILWU Local 10. Nob Hill Neighbors.

Individuals: Rep. Phillip Burton. Rep. John Burton. Assemblyman Art Agnos. Assemblyman Willie Brown. Sup. Harry Britt. The Rev. Cecil Williams. Yori Wada. Henry Der. John Maher. Ida Strickland. Jeff Mori. Gordon Chin. Melinda Marble. Howard Wallace. Kay Pachtner. Sue Hestor. The Rev. Tony Ubalde. Tom Kim. Dr. Alan Hale. Nancy Walker. Gene Coleman. Louise Billotte. Chester Hartman. Bill Sennett. Hal Lipset. Lulu Carter. Tony Gráfico. Joe Hughes.

To contact San Franciscans for Public Power, call 648-3742.

POLITICAL
ALERTS

BY SUSAN FERRELL

LECTURES, CONFERENCES
AND WORKSHOPS

Radiothon for Nicaragua. KPFA 94.1 FM and the Solidarity Committee for Non-intervention in Nicaragua present an afternoon of information and music to raise funds for the people of Nicaragua. The programming includes a history of the struggle in Nicaragua, interviews with journalists about the U.S. role in Nicaragua's history, a discussion with representatives of the new Nicaraguan government and an update on the latest news from that country as well as music and poetry. Tune in on Sat/11, noon-6 pm. Send contributions to: Nicaragua People in Need, Crocker Bank, Account #171-090-903, 1690 Valencia St., SF 94010.

Is There Democracy in Columbia? A film about the fraudulent electoral process in Columbia, *What Is Democracy?*, is followed by a discussion of the political repression and current events in that country. Sponsored by the Columbian Front for Socialism. Sat/11, 7:30 pm, La Pena Community Center, 3109 Shattuck, Berk., \$2, 849-2568.

Nobel Peace Prize nominee David Brower, founder of Friends of the Earth, assesses Carter's new energy program, reflects on his career with FOE and tells host Mark Ansapach why environmentalists oppose both nuclear energy and synthetic fuels. Sun/12, 6 am, KBLX 102.9 FM.

Gay People and Law Enforcement. Donald Disler, executive assistant to D.A. Joseph Freitas and the D.A.'s official liaison with the gay community, talks about the relationship of gay people and law enforcement in San Francisco. Sun/12, 9:45 am, First Unitarian Church, 1187 Franklin, SF, free, 776-4580.

SF Police Chief Charles Gain is followed on the air by Police Officers Association head Bob Barry for a live call-in show. Mon/13, 9 am, KQED 88.5 FM.

How to Use Small Claims Court is explained by the Consumer Fraud Unit of the SF District Attorney's Office. Tues/14, 7 pm, Excelsior Branch Library, 4400 Mission, SF, free, 586-4075.

Prostitution. The pros and cons of legalization are discussed in a symposium at the general meeting of the San Francisco chapter of N.O.W. Everyone welcome to attend. Tues/14, 7:30 pm, Women's Building, 3543 18th St., SF, free, child care provided, 398-6312.

Lesbians Over 30 Support Group meets Wed/15, Women's Building, 3543 18th St., SF. Call Pam at 285-9751 or Marian at 567-3392 for more information.

"Children of the Gulag," a documentary film about Russian inmates in Soviet prison camps, shows with a film recently smuggled out of the Soviet Union about the life of Ida Nudel, an exile in Siberia; followed by a speaker and discussion. Thurs/16, 8 pm, Jewish Community Center, 3200 California, SF, members free, \$1.50 general, 346-6040.

"The Outcasts of Indochina: Whose Responsibility?" A panel discussion of professors from the U.S., Vietnam and Malaysia. Thurs/16, 5:15 pm, World Affairs Council, 312 Sutter, SF, \$1.50 members, \$3 general, 982-2541.

"Danger: Radioactive Wastes," an hour-long film produced by NBC but never aired because of its controversial content, is followed by a discussion about nuclear power and how to stop it, led by Dave Troup of People Against Nuclear Power. Thurs/16, 8 pm, Network Coffee House, 1036 Bush, SF, donation, 989-6097.

ARTS AND ENTERTAINMENT

ZANU Anniversary Celebration. The Zimbabwe African National Union is 13 years old this week. Celebrate with live music, a barbecue and speakers from the black community and liberation struggles around the world. Sat/11, noon-6 pm, Mosswood Park, Broadway and MacArthur, Oakl., free, 654-7818.

West Marin Arts & Crafts Fair, sponsored by the Environmental Action Committee of West Marin, features woodwork, etched glass, pottery, herbs, photography, enter-

AND EVENTS

tainment, a book sale and homemade food and baked goods. Sat/11 and Sun/12, 10 am-6 pm, Firehouse Green, Inverness, free.

A benefit for the Melvin Black Human Rights Committee features the film *The Harder They Come* and poetry by Ahimsa, Marvin X and Abdul Rahim. Sun/12, 7 pm, La Pena Cultural Center, 3105 Shattuck, Berk., \$3, 849-2568.

"Nicaragua Free Homeland or Death," has been making the rounds of the Bay Area

recently. If you haven't yet seen this documentary film about the Nicaraguan revolution, you have another chance Tues/14, 8 pm, Western Addition Cultural Center, 762 Fulton, SF, \$1.50, 921-7976.

Two films, *In the Event Anybody Disappears*, made by inmates in a maximum security prison in New Jersey, and *The Politics of Torture*, an exploration of the U.S.'s record of promoting human rights, which uses the examples of Iran, the Philippines and Chile are shown tonight, Tues/14, 8:30 pm, La Pena Cultural Center, 3105 Shattuck, Berk., \$2, 849-2568.

Radical Women meet for a review of Michele Wallace's *Black Macho and the Myth of the Superwoman*, a groundbreaking work on the ramifications of sexism and the

role of black women in liberation struggles. Thurs/16, 7:30 pm, 2661 21st St., SF, for more information and childcare, call 824-1497.

ELECTION EVENTS

Carol Ruth Silver supporters meet to raise funds for her bid for D.A. Festivities take place at the Rainbow Cattle Company, with music by the Tommy Goodman Band and Sharon McKnight, food, drink and a speech by C.R.S. herself. Wed/15, 9 pm, Valencia at Duboce, SF, \$2, 861-9652.

MEETINGS

The East Bay chapter of N.O.W. holds an open organizational meeting. The group's primary concerns are preservation of abor-

tion rights, the ERA, preservation of affirmative action, childcare and quality public education. Wed/15, 7:30-9 pm, La Pena Community Center, 3105 Shattuck, Berk., 849-2568.

NOTES

San Franciscans for Reasonable Growth is moving into high gear in its campaign to pass the highrise height-limitation initiative this November. The group needs volunteers to work for the next three months. Start by helping with a major literature distribution this Sat/11. Meet at 10 Lyon St. at 10 am. Or call the following people to join these committees: Finance, Esther Marks, 665-5417. Publicity, Jan Holloway, 567-7019. Outreach, David Jones, 552-7256. ■

CAN CONGRESS BLUFF U.C. INTO KEEPING THE NUCLEAR WEAPONS LABS?

The University of California's relationship to the Livermore and Los Alamos nuclear weapons laboratories became a national issue last week when legislation was introduced in Congress threatening UC with a cutoff of federal funds for the Lawrence Berkeley Laboratory if it severed ties with the weapons labs.

The legislation came in the form of an amendment to an authorization bill for the Department of Energy, and was reportedly instigated by a group of conservative California congressmen. The UC Regents voted 15-7 with one abstention last month to continue the university's management contract with Livermore and Los Alamos, but Gov. Jerry Brown, who voted against the majority, has vowed to end the relationship.

Assembly Speaker Leo McCarthy, who couldn't get to the regents' meeting, is also known to be opposed to continuing UC's relationship to the weapons labs. Both are members of the Board of Regents, and Brown has four appointments to the board to fill between now and next year, which could make a vote next spring extremely close.

The same DOE authorization bill advised the department to begin looking for a new manager for Livermore and Los Alamos. But the threat of a cutoff of federal funds to Lawrence Berkeley, a non-weapons nuclear lab, appears to be aimed primarily at scaring off faculty and union support for severance of the weapons labs.

Last month, just before the regents' meeting, more than 800 UC faculty members signed petitions supporting severance. In addition, the Berkeley campus local of the American Federation of State County and Municipal Workers passed a resolution in support of severance.

A cutoff of federal funds to Lawrence Berkeley could mean the end of research facilities and some jobs. Such a move, however, would place the government in a difficult position, since the university owns the land upon which the lab is built. If funds were cut off, it is unlikely that UC would allow another contractor to manage the facility.

Besides losing the services of one of the leading research facilities in the country, the DOE would then have the problem of trying to move heavy equipment and buildings, which have been paid for by the government, off the site. "How do you move a linear accelerator or a cyclotron?" one anti-nuclear activist inquired.

Unlike Lawrence Berkeley, which is owned by the university, the Livermore and Los Alamos labs are owned by the DOE and "managed" by UC. Opposition to continued UC management has

grown widely since the UC Nuclear Weapons Labs Conversion Project started lobbying more than two years ago.

Besides faculty, student and local union opposition, the city of Berkeley has asked the university to end its nuclear

weapons ties. On Monday, Aug. 6 (the 34th anniversary of the bombing of Hiroshima), a small group of Livermore residents demonstrated their opposition to the lab's role in weapons work outside the gates of the facility.

Environmental groups have said that the Livermore lab poses serious earthquake, health and environmental hazards. Several Bay Area congressmen, including Pete Stark, Ron Dellums, George Miller and Phillip Burton, have already expressed doubts about the desirability of maintaining a nuclear weapons lab in the Livermore Valley at

the confluence of a number of earthquake faults.

Following the defeat of the severance motion, the Conversion Project has been meeting to plan new initiatives for the fall. Far from being discouraged by the regents' vote, the project is seeking new ways to broaden the opposition to continued UC management. A primary goal is to convince individuals and organizations who oppose nuclear power to oppose the manufacture of nuclear weapons as well.

— Art Goldberg



University of California campus police removed this sign pointing toward University Hall last week. The sign, aimed at publicizing last Sunday's Hiroshima/Nagasaki Commemorations, was actually on Berkeley city property in the middle of Oxford Street. City officials then called the University police and reminded them that the anti-nuclear Alliance for Survival had a city permit to display the sign. According to one source, the UC police grudgingly returned it, but in slightly damaged condition. It remained up throughout the rest of the week.

Below, a segment of the silent vigil that encircled the UC campus on Sunday, Aug. 5.



THE DRIVE TO BRING BACK THE DRAFT

The U.S. is at peace. The armed forces are up to their authorized strength, with more than 2 million men and women on active duty. The Pentagon claims to be fully satisfied with the military's fighting ability. So why is Congress trying to reinstate the draft?

BY WILLIAM RISTOW

WASHINGTON, D.C. —

There could hardly seem an odder time for the Congress to be talking seriously about reviving the draft.

The United States, after all, is finally completely at peace with the world, having most recently avoided the temptation of adventures in Panama and Nicaragua. And within the executive branch, nobody who is directly in charge of the military or of the business of conscription is interested in starting up a new peacetime draft: not the acting head of the Selective Service System, not officials of the Department of Defense and not Jimmy Carter, who could resume the draft instantly with a stroke of the pen if he wanted to, but who lobbies instead in the Senate for a treaty aimed at reducing our reliance on military might.

But the unsettling fact is that despite all these peaceful signs from the top, there is a pro-draft groundswell growing on Capitol Hill—and, unlike sporadic efforts to restore the draft in the years since it was abandoned in 1973, this particular movement has a good chance of success.

EASING THE COUNTRY TOWARD CONSCRIPTION

The present Congress now has before it, in one stage or another, no fewer than nine separate proposals to begin registering or drafting young Americans (see accompanying box for details on the legislation). For the moment, the most serious measures are those that simply start up the registration process once again, since this is the less controversial step: even some opponents of the peacetime draft believe it wouldn't be possible to draft soldiers quickly enough in case of a genuine emergency unless the registration machinery is already working.

Whether or not that belief is correct (and Robert Shuck, acting head of the Selective Service System, has told the Congress his office could use computers to register all the 18-year-old men in the country within five days of a request

from the president, even without use of draft boards and "face-to-face" registration), comments by pro-registration legislators make it clear that they see this as a first step toward restoring the draft itself—which they hope to accomplish in 1980 or 1981.

As East Bay Rep. Ron Dellums, a member of the House Armed Services Committee and one of the staunchest opponents of the draft, commented about the House's registration legislation, "No matter how many times we repeat the fact that this in no way drafts people, there is only one reason it seems to me to reinstate registration by the Selective Service, and that is ultimately to bring back the draft. If we want to engage conscription, let's debate this issue in the open and fully before our people."

The intentions of Congress are already clear enough that an organized resistance has begun to mobilize in Washington. For the moment, it centers on established organizations such as the Friends Committee on National Legislation (FCNL) and the American Civil Liberties Union (ACLU), and on a special clearinghouse organization: the Committee Against Registration and the Draft (CARD).

CARD, which officially came into being on April 11 of this year, is the organizational reincarnation of the old National Council to Repeal the Draft, dissolved in 1973 when President Nixon



PHOTOS BY MICHAEL JANG

closed down the draft. According to Duane Shank, CARD's director, the group's function is meant to be temporary, monitoring Congress this summer during the initial debate over registration, and passing information back to anti-draft activists in local communities.

Once Congress acts (or doesn't act) this session, Shank said, the next step will be for individual member groups of CARD to gather in some sort of national forum to plan strategy for the serious political battle over the draft in the next several years. At that point, individual differences may appear: some CARD members, for instance, support the use of a draft in a time of declared war; others oppose it at all times. For now, they all agree that under current conditions the country should have neither registration nor conscription.

At last count, CARD had 35 member groups, primarily peace and libertarian organizations; it maintains regular contact with 80 or so local groups and has a mailing list of more than 1,000. "I've been involved in this sort of campaign for 10 years now, and I've never seen anything grow as fast as this has," Shank remarked on CARD's expansion in its first three months. "A large part of it is that unlike many other political issues you don't need any lengthy educational process when you talk about the draft. All you need to say is that the draft is coming back, and people join up."

WILL THEY RESIST?

If Congress revives the draft, how many young people will refuse either to register or to go into the armed forces if drafted?

The Defense Department, for one, takes the question seriously. In a massive report on the All Volunteer Force released last December, it notes: "The experience of the late 1960s, with widespread civil disobedience and emigration to avoid induction, raises the specter of serious social consequences. The fact that many of the counselors and other opinion-makers for today's youth participated in that resistance adds to the concern."

The DOD report further cites a 1978 ABC/Louis Harris poll showing that 47% of the 18-to-29-year-olds in the country oppose registration, while 61% favor the AVF over the draft. The report then notes that the "uncertainty of public acceptance" of a peacetime draft should be a serious argument against pursuing that approach unless it is clearly necessary to meet manpower requirements. A report of the Congressional Budget Office, meanwhile, has estimated that as many as 100,000 young people might refuse to register each year.

—W. R.

DRAFTING A BLANK CHECK FOR NEW VIETNAMS

One of the main arguments that opponents of a peacetime draft stress is that the very existence of conscription, whether for the reserves or for the active forces, provides the government with a blank check—an easily accessible, bottomless pool of manpower for use in undeclared or misguided wars. "Once again, even after 15 years of being caught down a rathole in Southeast Asia, we're put right back in the same position of making an instrument for a policy before we make the policy itself," said anti-draft activist David Harris in a debate with Peninsula Rep. Pete McCloskey on San Francisco's KCBS radio June 11.

"What I want to know," Harris continued, "is what that military is going to be used for before we start talking about suspending our Constitution, which is what conscription is—the suspension of all the rights and liberties guaranteed to citizens of this country—in order to go and pursue a military policy which has

LEGISLATIVE STATUS OF THE DRAFT

There are currently nine separate proposals for a return to registration or the draft before either the House or Senate in some form. The first two are by far the most active this summer.

HR 4040: This is actually a broad military procurement bill in the House, but it carries an amendment that would require the President to begin registering young men who turn 18 starting in January of 1981; it would also have the President study related issues, such as a full resumption of the draft and the place of women in the draft.

Even some supporters of registration, such as Pete McCloskey, have two objections to this measure. First, they agree with opponents of the draft that registration is too important an issue to be handled as an amendment rather than as separate legislation. Second, they believe it is political

DAY & NIGHT

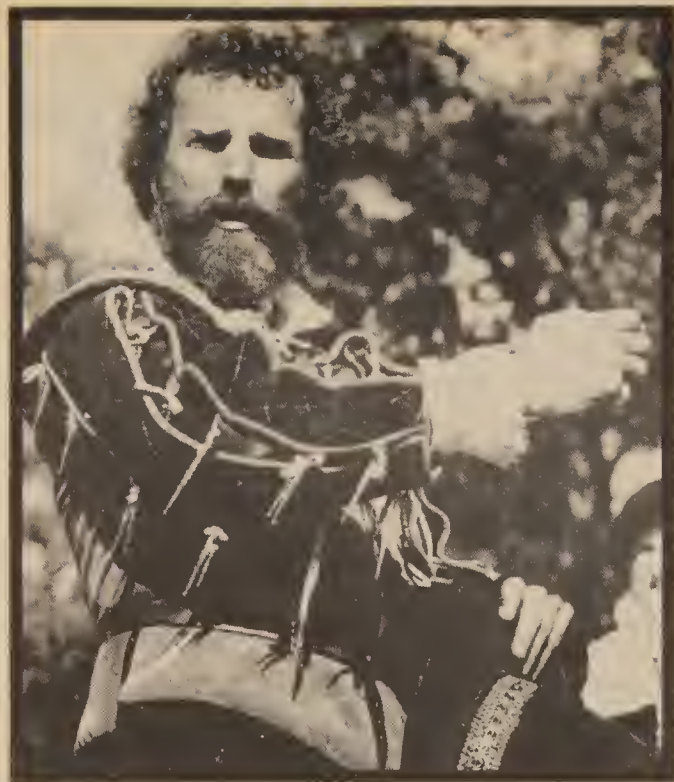
The Bay Guardian's Weekly Arts and Entertainment Guide

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WINE, WOMEN & TONG!

Arthur Damond on Gewurztraminer. "Perspectives on Women in Theatre" festival.
Winston Tong's "Eliminations." Plus: ENTERTAINMENT EXTRAVAGANZA! A complete guide
to everything that's happening in the Bay Area this week.





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THIS DUCHESS IS NOT INTO S&M

While thanking Mr. Chesley for enticing me into the Live Oak Theatre to see the "Duchess of Malfi," I wish to take exception to his rather trendy interpretation [Guardian 7/18/79].

The view that the Count and his sister make up some sensuous sado-masochistic duo is simply not supported in the play, unless one lifts lines out of context, as this reviewer has done. The Duchess does not croon of cassia or diamonds or pearls as her paraphernalia of destruction; she is muttering depressedly, disconsolate in the extreme over the murders she believes her own brother has visited upon her husband and son. Who wouldn't want to die? (And no valium either!)

If she is so entranced by these rited of subjugation, why the ardent disappointment in Bosola and his changing role? His conscience has no place in an arrangement like the one Chesley imagines; the Duchess would spurn him or sim-

ply be vacant to his passionate hopes for an end to cant and hypocrisy. She would be too busy imaging deeper holes to sink into.

I neither looked for nor was presented with any particular development of an incest theme. I am not playing the prude, merely trying to show how lacking the argument is, since it is class treason and independence that skewer the Duchess, not the Count's convoluted scheme of penance for his own immorality.

When he speaks of his blood having run in her body, could he not mean his family's blood? She has married her steward and is getting a reputation as a loose (independent) woman. In the godless world that Chesley posits, doesn't incest pale a little beside the crimes of marrying below oneself and disobeying elder brothers, rulers at court?

During the last scene, with characters dying, skewed ironies on their lips, titters and nervous laughter were heard in the audience. A conversation with a veteran on the

scene revealed how armored we've become. "It's been worse," he said, referring to the laughter. "You have to play *through* it, and it's hard." Kudos to the company for mounting a production that so ably tests, yea challenges, our souls. "Hole in the soul" is a handy rhyme, but it is not emptiness that is the problem, rather it is people too saturated with their own expectations (entertainment, a pleasant afternoon of high culture, no post-play depression/concern?) to be sounded and deepened through this medium of live actors doing an awfully good job.

Kim Gill
Berkeley

BELLY LAUGHS AT REFUGEES

The rental refugees story by Judith Landy [Day & Night 8/2/79] is one of the all-time funniest articles ever belly laughed at. More of the same!!!

Andrue Schoneberg
San Francisco

MORE GASLESS GETAWAYS

Now that gasoline prices have soared to a dollar—with no end to the increases in sight—many city residents are reluctantly reducing their fuel consumption to a minimum, which usually means curtailing any plans for long-distance vacations by car this summer. However, San Franciscans need not feel entirely citybound. Until October, the National Park Service is subsidizing increased public transportation on weekends and holidays to various sites in the Golden Gate National Recreation Area.

For a mere two bits, you can now take a Muni to the **Marin Headlands** for a quick get-away into the wilds. The new No. 76 bus line, which runs hourly, leaves the Southern Pacific Depot (downtown) beginning at 9:30 a.m. and connects with all Muni stops along Sutter and Van Ness and stops at Lombard and Fillmore and the Golden Gate Bridge toll plaza. The first coach reaches Rodeo Lagoon by 10:15 a.m. Buses return every hour from 10:30 a.m. to 7:30 p.m.

A second Muni line, the No. 75, runs every 45 minutes starting at 9 a.m. from 48th Avenue and Point Lobos to the **Palace of the Legion of Honor**, then down Lincoln Boulevard to **Phelan and Baker** beaches and ends at Laguna and Bay Streets by Fort Mason.

In addition, the Park Service has added four new Golden Gate Transit lines to service the Point Reyes National Seashore, Stinson Beach, Mt. Tamalpais State Park and Muir Woods.

Route 64 from the San Francisco Zoo to **Point Reyes** departs at 8:10, 9:10 and 10:10 a.m. and 2:10 p.m., stopping at various points in Marin, including **Samuel P. Taylor State Park**, before arriving at Bear Valley headquarters at the seashore.

Route 65 operates three times daily in each direction from the Larkspur Ferry Terminal to Point Reyes. The \$2 ferry trip each way also includes a free transfer.

Route 63 runs 18 times a day each way from Marin City and Tam Valley Junction through **Mt. Tamalpais State Park** to the GGNRA at **Stinson Beach**.

Route 60 travels three times daily from Marin City through Tamalpais Valley to **Muir Beach** and **Muir Woods** in the recreation area.

For further information and a free brochure with timetables, write to: GGNRA Transit, Fort Mason, San Francisco, CA 94123. Or call 556-0560. For more Muni information, call 673-6864.

—Linda Jue

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Clubs, Music: Susan Barnes Theater, Dance, Calendar: Jennifer Poole Movie Houses, Offbeat Movies, Radio: Fiona Mackenzie, Mind & Matter, Kidstuff: Harriet Salley

PLEASE WRITE . . .

Send your letters of praise or blame, hot tips and suggestions to: Editor, Day & Night, San Francisco Bay Guardian, 2700 19th St., San Francisco, California 94110.



Richard Dalo, co-owner of the Turntable in San Francisco, where you can buy original Mae West, Cole Porter, Mario Lanza, Sophie Tucker and Shirley Temple recordings, as well as sell almost any used record in your possession.

BY MARK ROSE AND T. G. RUSK

Recently, Warner Brothers jacked up the list price of all its new releases—Doobie Bros., Cars, Supertramp, David Bowie, Dire Straits—to \$8.98, a dollar more than before. It's undoubtedly a move that will soon be followed by all major record companies. After all, the music industry is a business, and in business you go for "whatever the market will bear."

However, there is an increasing number of people who have found a market that's a lot more bearable. At a used record store it's possible to buy two used albums for what you'd pay for a new one and still have some change left over. Or maybe you want to find that rare Spike Jones, Miles Davis or Carl Perkins album, or you want to unload a crate of old records that have been collecting dust in the basement. Chances are you can use the services of the numerous Bay Area used record stores—the local trading posts for used, rare and out-of-print records.

The Bay Area has an abundance of used record shops that differ in the emphasis of their collections and their buying and trading policies. We took a stack of 21 varied records—new wave, rock, jazz, fusion, country, folk, some brand new, some old and scratched—to 23 stores and, without initially identifying ourselves, found out what they offered.

With a few exceptions, the cash value for a popular LP in good condition turned out to be between \$1 and \$2, which is generally half what they resell them for (popular LP's most often sell for \$3-\$3.50). Most stores offer 25% more if you want to trade.

In order to receive top dollar for your used records, they must be in good condition or be a popular or sought-after title. Herein lies an interesting point. "Popular" has a different meaning in the used record world. All those Frampton, Chicago and Saturday Night Fever LPs may have sold millions on the retail market, but you'll be lucky to get a quarter for them in a used record store. As one record merchant stated, "Those fat apples fall off the tree and turn rotten." People unload these hype-laden records, and the used market is glutted with them. On the other hand, LPs with more lasting artistic merit are hoarded and their value is increased. Thus, Bruce Springsteen, Elvis Costello, Bob Dylan and Bonnie Raitt bring a good trade price.

If you're trading or selling used records, check the condition of your discs and remove all dust and finger marks. Make sure there is an inner sleeve. Condition is even more important than popularity of titles—scratched and damaged records, no matter how rare, have no resale value.



Many of the stores listed below also offer special services of interest to collectors and traders—consignment selling, record tracing and lending albums for taping. Check the guide and call the store to verify specific policies.

Rather Ripped, 1878 Euclid, Berk., noon-9 pm daily, 848-6495. Straight trades, no cash at this rock and roll and new wave oriented store. It also trades in jazz and country and stocks a large amount of all types of imports—from the Clash to the Chieftains. Looking for a rare out-of-print LP? Fill out a postcard and Rather Ripped will put out an *international* search and contact you when it's located. One of the most complete selections of local independent releases in the Bay Area: Singles, EPs and LPs. No lending policy.

The Music Faucet, 2510 Telegraph, Berk., 10 am-10 pm daily, 848-9765. There's a fairly large selection of all types of music here, but the records are stored in fruit crates and most look like they were used as frisbees by a gang of first graders. This might be excusable if they were cheap, but they're not. The Music Faucet charges \$3 for an LP and has a frugal buying policy, offering half the cash that a used record store just two blocks away offered for the same albums. Still, if you're into new wave, this may be a place to check out. The store has most of the local small label 45s and seems to be a hangout for the "fab" crowd. Lending policy: \$1 new LP, 50¢ used LP for 3 days.

Used Record Shoppe, 555 Francisco Blvd., San Rafael, Mon.-Sat., 11 am-6 pm, 454-9262. This is a small store that has a variety of all types of music. It

pays up to \$2.50 for sealed records and has mostly current titles in the bins. Most of the LPs are in good shape, and you may snag a deal from the large selection of 3 for 99¢ promos. If you don't like the record you buy, bring it back within three days for a half-price refund. No lending policy.

Moe's, 2476 Telegraph, Berk., 10 am-11 pm daily, 849-2306. Moe's has an excellent jazz and classical selection (from \$3-\$6 for quality LPs) and one of the best buying policies in the Bay Area—up to \$3 cash per LP and 50% higher on trade. The buyers are fussy about condition and won't buy or trade poor quality records. You can also buy used songbooks at 40% off regular price. Lending policy: 75¢/day for single LP, \$1/day double LP.

Collector's Shop, 842 B St., San Rafael, 459-2870, 11 am-3:30 pm, Mon.-Sat., 459-2870. Owner Charles Bostwick keeps his tiny shop chock full of original jazz, blues, R&B and country from the Twenties-Fifties. Bostwick has classic collector 78s such as original Hoagy Carmichael, Carl Perkins, Eddie Cochran, Miles Davis, Jelly Roll Morton, Bob Wills and Roy Acuff discs, at varying prices according to rarity and condition (some are as low as \$3, some as high as \$40). Bostwick, a jazz and blues expert who hit a gold mine when he bought out the record library of radio station KRE, will play any record for you and also stocks many newer LPs of re-released classics.

Village Music, 9 E. Blithedale, Mill Valley, Mon.-Fri., 10:30 am-5:30 pm, Sat. 10-6, Sun. noon-4 pm, 388-7400. An enormous store that has a sizeable collection of every type of music, including col-

lectors' LPs and small label recordings. Village Music is a collectors' paradise. You can buy an original Gene Vincent LP for \$40, Ronettes for \$30, Jerry Lee Lewis for \$12 or any number of their newer rereleases for considerably less. If you can't find the out-of-print or hard-to-find rock, bluegrass, jazz or country album you're looking for, owner John Goddard will keep an eye out for it. Buy an album, bring it back within one week and get full credit minus \$1 on your next trade. High trade-in—up to \$3 credit on an LP he resells for \$3.88.

Leopold's, 2518 Durant, Berk., Mon.-Sat. 10:30 am-10:30 pm, Sun. 12:30-7:30 pm, 849-1027. Leopold's likes to steer clear of small-label and slow-selling LPs. The buyer wouldn't give anything for Stills-Young, Traey Nelson, Cat Stevens or Led Zeppelin but offered up to \$2 apiece for Blondie, Springsteen, Willie Nelson and Eric Dolphy. Leo's sells used records, but the best deal is to take advantage of the lending library. For an initial \$8 membership, you can rent any LP in the used department for 95¢ for 7 days. When you cancel your membership, you get to keep any album from the new or used department. The lending library contains some classics worth checking out (old Presley, Miles Davis), but with all the coming and going and inevitable misuse, the records are not in the best condition. Still, it's the cheapest way to tape classics you couldn't afford to buy.

Rasputin's, 2379 Telegraph, Berk., Mon.-Thurs. 10:30 am-10:30 pm, Fri.-Sat. 10:30 am-11 pm, Sun. noon-8 pm, 843-3908. Stocked with a huge selection of rock and jazz, a sizeable amount of classical and a smattering of country, Rasputin's also has endless rows of bins filled with \$1 rock and soul cutouts and has a liberal cash and trade policy (they'll buy or trade almost anything, even if they give you only 25¢ for it). Pay initial membership of \$1, and you can check out any used LP for 50¢ for 2 days, 25¢ each additional day.

Streetlights, 3979 24th, SF, Mon.-Sat. 11 am-10 pm, Sun. 11 am-7 pm, 282-3550. Not only did Streetlights want to buy our Tracy Nelson album, but the buyer offered \$1.75 for it! Most other used record buyers snickered and pushed it into the 'not interested' pile. Streetlights has a good selection of small label, collector and obscure LPs, plus a special section of new albums by women, including many on Olivia Records. Also pop, rock, classical, jazz and oldies bins and some good deals in the under \$1 section (*Tommy*/The Who, \$1, Paul McCartney, 75¢). High trade-in price—he offered \$1.75 each for all but a few of our albums. Each album sold is machine cleaned. Three day exchange on defective LPs over \$1. No lending policy.

continued next page

Aquarius, 595 Castro, SF, Mon.-Sat. 10 am-9 pm, Sun. noon-6 pm, 863-6467. They handle a little bit of everything here, but owner Chris Knab (who also owns local 415 records and has a new wave show on KSN) specializes in the latest new wave and punk recordings and has a complete selection of local and import EPs and LPs. An English pressing of the Clash goes for \$7.98. Some claim it's worth the extra few bucks for the higher quality of the recording. Knab also stocks import reggae, some pressed in Jamaica. Current rock, jazz and new wave goes for 99¢ to \$4, used disco 50¢-\$4. Any album over \$2.49 is guaranteed against defects if returned within 2 days. One of the few places that sells the Residents' coveted 'Santa Dog' T-shirt, \$5. No lending policy.

Turntable, 691 14th St., SF, Mon.-Fri., noon-8 pm, Sat. noon-5 pm, 626-5020. Where else can you find original Mae West, Cole Porter, Mario Lanza, Sophie Tucker and Shirley Temple recordings? Turntable specializes in opera, show tunes, nostalgia and soundtracks. Co-owner Richard Dale buys entire collections and has every-

thing from current rock and jazz starting at 25¢ to rare classic soundtracks for \$125. He will buy most anything, including disco, which he sells for \$1.25 apiece, with one free with a purchase of four. You can play any album before you buy. Cash and trade price varies according to condition and rarity. No lending policy.

O'Farrell Records, 439 O'Farrell, SF, Tues.-Sat. 1-6 pm, 776-1822. Prices are negotiable and Don, the owner, will deal in most anything as long as he can barter. A great place for collectors to wheel and deal. Lower than average prices on original Beatles, Cream, Platters, It's A Beautiful Day, Beach Boys plus country, jazz and swing era 78s. Marked prices vary from \$7 for *Goodbye Cream* to \$75 for the Beatles' extremely rare 'butcher' album cover (the *Yesterday and Today* LP cover that was doctored by the record company). Current rock goes from 50¢-\$2, but those prices are also open to bargaining. Will play album for you. No lending policy.

Record Finder, 258 Noe, SF, Mon.-Sat. 11 am-7 pm, Sun. noon-6 pm, 431-4443. Owners Bill Donovan and Bill Schweitzer had been collecting records for 20 years before they opened their

shop. Now they put out local feelers and travel around the country searching for rare out-of-print records for others and have accumulated a stock of rock, soul, blues, country, showtunes and a large collection of jazz from the Fifties and Sixties. If it's out there, chances are they can find it. They offer up to \$2 for "hot" new wave, have \$1, 3 for 99¢ and even 10¢ bins of current rock and sell 12" disco singles for 50¢-75¢. No lending policy.

Revolver Records, 520 Clement, SF, Mon.-Sat. 10 am-7 pm, Sun., noon-6 pm, 386-6128. Revolver stocks 10,000 records, leaning heavily towards current rock titles with large jazz, classical and country sections. Buyer Rob Kearney has a categorical knowledge of rock history and will be a great help in your search for that lost Buddy Holly disc. Revolver pays up to \$2 for popular titles in good condition and features an import section of vintage R & B and rockabilly. One of the few places in the Bay Area where you can find Zydeco and Cajun. No lending policy.

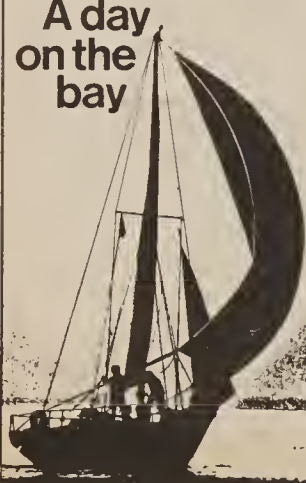
The Used Record Shoppe, 701 Irving, SF, Mon.-Sat., 11 am-8 pm, Sun., 11 am-6 pm, 665-2055. This store's policy sheet declares that it pays "the highest prices for used records" and it backs up

its statement. The buyer offered one of the highest cash rates for our stack of discs—paying from 50¢ to \$1.75 per record. Another advantage here is the turntable where you can personally monitor records before deciding to buy. The used collection is rock oriented (not a large selection) with a stock of oldies from the Fifties and Sixties. No lending policy.

The Magic Flute, 510 1/2 Frederick, SF, Tues.-Sun., noon-7 pm, 661-4257. In business for 15 years and one of the oldest collectors' stores in the Bay Area, Magic Flute attracts an international clientele of buyers who prowl the bins for rare and out-of-print classical, jazz, Broadway shows, movie soundtrack and comedy discs. You can find the first It's A Beautiful Day album here or perhaps a limited-edition Grateful Dead from Sweden going for \$1.25—though this is not essentially a rock oriented store. It also features imported jazz from Japan and Denmark. Magic Flute buys collections, takes records on consignment and sells tapes of rare 78s and LPs. Will buy and trade on most titles. No lending policy.

The Record House, 389 Geary, SF, Mon.-Sat., 11 am-8 pm, 434-3254. If

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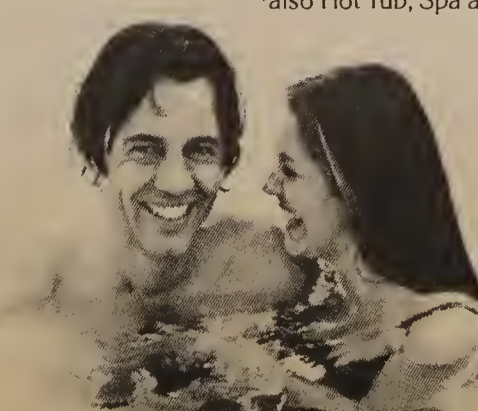
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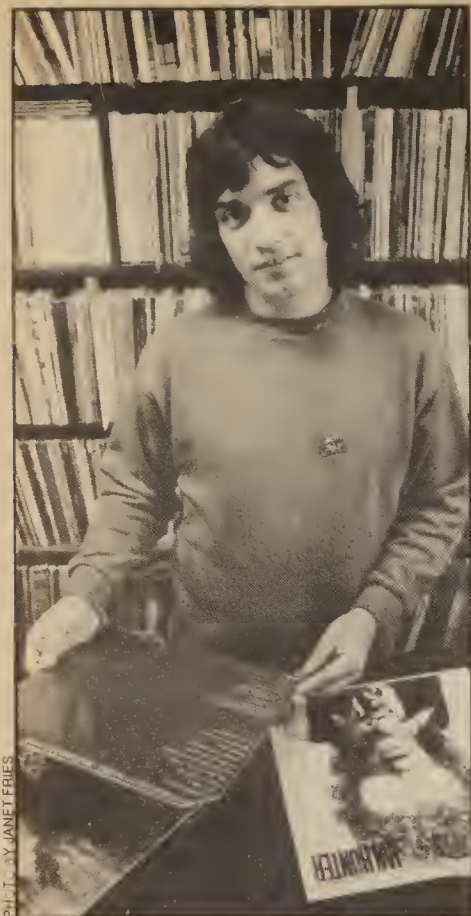
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you're into torch singers and Broadway shows, this is the place for you. Located in a basement off theater row, the Record House stocks 300,000 discs centering around classical, Broadway shows, soundtracks, easy listening and light jazz. It has the original show albums of *Tenderloin* and *Slahooley*, as well as rare Judy Holiday (\$50) and Althea Gibson albums (that's right, she cut a record!). This place is a must for Judy Garland and Peggy Lee fans. The Record House also sells 78s and offers tapes of rare records in which the buyer receives a copy of the liner notes. Small country section, but Record House does not buy or trade rock. No lending policy.

The Browse About, 491 O'Farrell, SF, Mon.-Sat., 1:30 pm-8:30 pm, 673-8974. Charlie Mew has ten bins of rock albums in this second hand shop, but he doesn't buy much unless he recognizes the artist. He thought Elvis Costello looked like "somebody from 1920." A punked-out street freak waltzed in and tried to sell Charlie an Iggy Pop album, but Charlie fingered the disc as if it was a diseased pizza and asked the punk if Iggy Pop went "pop, pop, pop." The punk snarled, "Yeah, among other things" and snaked out. Charlie's not much on record swapping, he's more into old girlie magazines and silver dollars. Still, you could try to unload your Latin records or he might consider "something that's popular in France or Italy."

Recycled Records, 1377 Haight, SF, 11 am-7 pm daily, 626-4075. You will find one of the area's largest selections of used rock and jazz here—more than 25,000 discs. Recycled offers the standard cash/trade policy and pays from 25¢ to \$2 for clean records. Sizeable classical, country and disco sections. It also offers a tape rental service in which you can purchase any record in the store, tape and return it for a full refund minus a charge of 50¢ per day.

Recycled Records, 1415 Grant, Mon.-Thur., 11 am-10 pm, Fri.-Sat., 11 am-midnight, 982-5442. Same basic policies as their Haight Street store, though this North Beach outlet does not stock as many discs. A great place to hear the latest and most outrageous punk and new wave sounds wafting out of the speakers over the back bins. The folks behind the counter are new wave authorities and stock a selection of current 45s including local titles by the Dead Kennedy's, Pink Section and Liars. You can also find rare Ronettes and Yardbirds LPs. Buying prices range from 50¢ to \$2. Tape policy same as the Haight store—you buy the disc and tape it, they buy it back minus 50¢ per day.

Rooks and Records, 2222 Polk, SF, Mon.-Sat., 11 am-10 pm, Sun., 11 am-6 pm, 771-7909. With the strained haughtiness of a pawnbroker, this fellow informed us that our immaculate Blondie and Springsteen discs were in

"poor shape" and worth about 50¢ a piece. These folks buy cheap and sell dear. The \$2.98 bins were littered with albums other merchants might sell for 98¢. Good luck.

Gallery Records, 5339 Geary, SF, Mon.-Sat., 11 am-8 pm, Sun., 11 am-6 pm, 386-2609. Gallery has only been open for a short while, and is still building its stock. It offers the standard cash/trade policy, will play records for the interested buyer and also sells a large collection of rock memorabilia. Check out the rare 1963 Columbia Bob Dylan poster above the door—it goes to the highest bidder. Also for sale is the huge collection of Avalon and Fillmore posters, which range back to early 1966. Among these are the much-sought-after Grateful Dead Skull and Roses poster, Big Brother prints and all the Fillmore New Years Eve posters. No lending policy.

Jazzland, 852 Stanyan, SF, Wed.-Sun., noon-6 pm, 386-9738. Open since January and still expanding, Jazzland deals primarily in jazz cutouts but is beginning to stock more variety. It offers no cash policy but will trade for jazz, rock, classical and blues. Cutouts sell from \$1.99 to \$3.99, used records for \$1.99 and \$2.99. At present the stock includes around 4,000 jazz titles including a rare 10 inch Bix Beiderbecke on the Riverside label and Nat King Cole's "Two in Love" on Capitol. No lending policy.

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Until 1970, California Gewurztraminers were virtually unknown. Less than 400 acres were previously planted. Since then, as part of the general wine boom and the burgeoning demand for white wines, the grape has been "discovered" by consumers, resulting in a more than fivefold increase in Gewurztraminers acreage this decade. That may be a drop in the bucket compared, say, to about 22,000 acres of Chenin Blanc, but then there are few Chenin Blancs with the distinction and complexity of a fine Gewurztraminer.

The grape originates in Alsace, which historically has been something of a political football, kicked back and forth between France and Germany four times since 1870 because of the three Franco-German wars. War is bad enough for people in general, but for Alsatian vintners it has been a disaster. In addition to the usual territorial devastation, each change in national control has meant a forced shift in vintification emphasis: Germany insisted that the Alsations produce large amounts of low-priced, ordinary white table wine, while France (with a lot of that already available) has required smaller quantities of the more expensive, top-quality wines. The latter is what has happened since Alsace returned to France in 1945—which has been a boon to lovers of fine Alsatian Gewurztraminers.

California and Alsatian Gewurztra-

WINE REVIEW

California vs. Alsace: Whose Gewurztraminers are better?

ers almost always differ markedly in style, but not so much that you can't tell that they are made from the same grape, for the primary varietal characteristic (a pronounced aromatic spiciness) is so strong that similarities tend to obscure the differences. Still, there are differences: Alsations are usually lighter, drier and spicier, with more "finesse" and aging potential, while ours are frequently heavier, coarser, less dry (sometimes semi-sweet), more intensely flavored and less expensive. Many California producers of Gewurztraminer are still experimenting with the grape, especially with planting locations, more crucial for that variety than for many others.

In any event, comparing the two ver-

sions is fascinating, and to that end I recently attended a blind tasting of four of each. As usually happens in such tastings, the Alsations were generally preferred over ours, finishing one-two. But, as you can see from the exceedingly narrow (and thus statistically insignificant) point spread, they weren't favored by much. Here are the results (there were nine tasters):

1. 1976 Alsatian Gewurztraminer "Cuvee Particuliere" (Gustave Lorentz) (\$5.95-\$6.49), 35 points.

2. 1976 Alsatian Gewurztraminer "Late Harvest" (Rene Schmidt) (\$7.50), 36 points.

3. 1978 Joseph Phelps Gewurztraminer (\$5.75), 38 points.

4. 1978 Clos du Bois Gewurztraminer (\$5.50), 38 points.

5. 1976 Alsatian Gewurztraminer "Late Harvest Reserve" (Gustave Lorentz) (\$8.39), 39 points.

6. 1976 Alsatian Gewurztraminer "Reserve" (Klug) (\$5.59), 41 points.

7. 1978 Roudon-Smith Gewurztraminer (\$6), 43 points.

8. 1978 Grand Cru Gewurztraminer (\$6), 54 points.

The first-place wine, at the lower price, is only available at Kermit Lynch (Albany). Most of the others can be



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found at many of the better wine stores. Other producers whose Gewurztraminers I have enjoyed are Bott Freres, Heim, Dopff & Irion and Gaschy (Alsatian); Hacienda, Chateau St. Jean, Pedroncelli and, surprisingly, Almaden (California). The last two are bargains, costing between three and four dollars.

Chilled, Gewurztraminers are especially enjoyable to drink with most Chinese food, light curries and ham entrees. Otherwise, I have found them too strong and too spicy for most white-wine dishes.

POMEROLS

What's a Pomerol, you ask? It's a particular kind (and district) of Bordeaux. Quite small, Pomerol covers only about

1700 acres. So small, in fact, that last year I criss-crossed just about all of it over very narrow country roads in less than one day. Planted mostly in Merlot, with some Malbec and Cabernet Sauvignon, this grape combination and balance results (when well made) in soft, charming red wines that mature more rapidly than other Bordeaux (from the Medoc and Graves), which are predominantly Cabernet Sauvignon. They explain the mushrooming popularity of Pomerols since World War II with many wine lovers who, increasingly, are unwilling to wait the traditional 15-20 years for fine Bordeaux to reach their peak. Ten years are enough for many Pomerols.

Unfortunately, increasing popularity means higher prices. The most famous

Pomerol, Chateau Petrus, costs about \$50 for recent good vintages. Others run mostly \$8-\$15.

The occasion for this write-up was a June tasting of nine 1970 Pomerols that served to remind me of just how lovely and drinkable (almost) 10-year-old Pomerols can be. With one exception, all came from private cellars, so, to my knowledge, none are generally available at any price, although a few may be carried by two or three stores that specialize in older Bordeaux. Here are the results (there were 11 tasters):

1. Chateau Nenin (36 points).
2. Chateau LaPointe (40).
3. Chateau Lafleur (41).
4. Chateau Petit-Village (53).
5. Chateau Lafleur-Petrus (57).

6. Chateau du Mayne (58).
7. Chateau Lafleur-Tressac (62).
8. Vieux Chateau Certan (65).
9. Chateau Taillefer (83).

The exception, Chateau du Mayne, is available for what today is a bargain price of \$7.99 at Ernie's Wine Warehouse (San Francisco, South San Francisco, Redwood City and St. Helena). Do confirm availability before going to any of them.

Arthur Damond publishes *Wine Discoveries*, a newsletter guide to exceptional wines under \$4; for subscription information and a sample copy, send a stamped, self-addressed, 4 x 9-inch envelope to 7474 Terrace Dr., El Cerrito, CA 94530.

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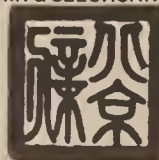
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SAN FRANCISCO

Artemis Society: Meg Christian, Fri/10, Betty Kaplowitz Sat/11, Robin Rosenberg, Sun/12 Anna Piechero, Thurs/16, Robin Flower Nancy Vogel and Joan Balter, Fri/17, 1199 Valencia, 647-4144

Atrium Lobby: Dick Saltzman Quartet (jazz), 1-5 pm, with saxophonist Jules Broussard and trombonist Frank Rehak 2-3 pm Sat/11, Hyatt Regency, Market at California, 788-1234

Blarney Stone: Paddy Wagon (Irish/rock), Fri., Red Dust (country/bluegrass), Sat., Irish Country (Irish), Sun., 5716 Geary 752-3326

The Boarding House: The Toons (pop), On the Air (jazz), Fri/10-Sat/11 Sam Brothers Five, Tues/14-Wed/15, Jeff Wyman and Susan Rabin, Thurs/16, West Coast Sheiks Lucas Michaels, Fri/17, 960 Bush, 441-4333

Cadeil Place: Ms Clawdy (pop), Fri/10, Cameron (30s and 40s), Sat/11, Tonopah (pop), Wed/15, Steve and Dar (blues), Thurs/16, Marcia Pirol (jazz), Fri/17, 524 Union, 391-4343

Capurro's: Pete Zangara Trio (jazz), Wed and Thurs, Pier 47, 300 Jefferson, 771-0377

Chez Jacques: Rita Black (pop/ballad), Fri/10, Piar du Rem (jazz/pop), Sat/11, Tony Michaels, 8 pm, Sun/12, Norman Williams (jazz), Mon/13, Don Cordoza and Wynde True, Tues/14, Nicholas, Glover and Wray (pop), Wed/15, Simon Dray, Thurs/16, Gracie Glassman, Fri/17, 1390 California 775-7574

Chi Chi Theatre: Theresa Naomi Butts (jazz), 11 pm Sat., 440 Broadway, 392-6123

The City: Charles Pierce (impressions), night, Montgomery at Broadway, 391-7920

Coffee Gallery: Jimmy Rogers and Lewis Meyers from Chicago (blues), Fri/10, Double Trouble, Sat/11, Robert Cray Band, Fri/17, 1353 Grant, 397-3751

Dewey's: John Stafford's Bourbon Street Irregulars (Dixieland), Tues-Sat., St Francis Park at Geary, 397-7000

Earthquake McGoon's: Turk Murphy's Jazz Band, Tues-Sat., 128 Embarcadero, 986-1433

Eight Immortals Lounge: Chang Sisters (pop), Tues-Sat., Chinatown Holiday Inn, 750 Kearny, 433-6600

Fanny's: Glenda Glazer with Michael Reno (pop), Fri., Street Hearts (pop), Sat., afternoon Sun., Martha Lorrin (jazz), Sun-Mon, Diane Caparello with Dough Trantham (pop), Tues Pam Brooks (pop/perretta), Wed-Thurs., 4230 18th St., 621-5570

Gordon's: Tressa Wilson with Jim Brown (pop), Fri-Sat, Jan Janssen with John Sani (pop), Sun-Mon., Gayle Marie (pop), Tues-Wed, John Sani (jazz piano), Thurs., 118 Jones, 771-7575

Great American Music Hall: Freddie Hubbard, Fri/10-Sat/11: Back in the Saddle, Sun/12, Peter Rowan and the Free Mexican Air Force, Wed/15, Mark Nafalain's Rhythm and Blues Review Thurs/16, Elayne Boosler (comedy), Fri/17, 859 O'Farrell, 885-0750

Gulliver's: Monica DuPoint (blues), Fri/10

Complete Entertainment Guide

Jimmy Alvey (folk), 3-7 pm, Sat/11, Marin Red Show (blues), 9 pm, Sat/11, Gayle Marie and Victoria (pop), 3-7 pm, Sun/12, Dana Hubbard Blues Plus, 9 pm, Sun/12, Lisa and Debbie (blues), Mon/13, Pete Zangara (rock/blues), Tues/14, Spirit, Wed/15, Powell St. (blues), Thurs/16, Donna Turner Band (country rock), Fri/17, 348 Columbus, 982-0833

■**Holy City Zoo:** Papaya Juice (comedy), Wed-Fri., Merlin (rock), Sat/11 San Francisco Funnies (comedy), Sun-Mon., open mike, Tues/14, 408 Clement, 752-2846

Hotel Utah: Steve Seskin (folk), Fri/10, On the Air (jazz), Sat/11, Tonopah (bluegrass), Mon/13, open mike, Tues/14, Marin Red Show (rock and blues), Wed/15, Hokum and Scott Beach (revue), Thurs/16, Steve Seskin (folk), Fri/17, 500 Fourth St at Bryant, 421-8308

Keystone Korner: Jaki Byard and Mel Waldron (jazz piano), through Sun/12, Rodney Franklin, Mon/13, Cedar Walton Sextet, Tues/14-Sun/19, 750 Vallejo, 781-0697

Last Day Saloon: Java (rock), Fri/10, Will Porter and Band (rhythm and blues), Sat/11, With, Sun/12, auditions, Mon/13, Tye (rock), Tues/14 Steve Seskin and Friends (folk), Wed/15, 406 Clement, 387-6343

Major Pond's: Dotty Ivory Trio, Fri/10, Anna Klinger, Sat/11, the Toons, Wed/15, Omar Hakim Khayyam, Thurs/23, Lovey Blue, Fri/17, 2801 California, 567-5010

McGowan's Wharf Tavern: Bruce Leighton and John Gregory, Fri-Sun., Mon/13, Fri/17, Ron Butler, Fri/11-Sat/12, Tues-Fri., Bay St. Band, Sat/11, Dave May, Sun/12, 101 Jefferson, 441-5515

Munchkins: Shelli Capitan (folk), Fri. Sun., Tues., Joe Onitveros (pop), Sat Thurs open mike, Mon David Lee Williams (piano), Wed 242 Church, 431-6090

Mustard Seed Coffeehouse: One Dollar Band (folk), Sat/11, 432 Mason

Network Coffeehouse: Tru-Art Band (folk/pop), Fri/10, David Kennedy (classical guitar), Mon/13, Mesallah Troupe (belly dancing), Fri/17 1036 Bush, 989-6097

New Orleans Room: Jimmy Diamond's Nob Hill Gang (Dixieland), nightly, The Fairmont, California at Mason, 772-5000

■**Old Waldorf:** Badfinger (pop/rock),

DIRECTORY

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Fri/10-Sat/11, Stand-up Comedy Competition, Sun/12, Rock Island, Stranger, Tues/14, Pearl Harbor and the Explosions (pop), Thurs/14, 444 Battery, 397-3884

■**Old Spaghetti Factory:** Spaghetti Jam (comedy), Fri-Sat., Flash Family (comedy) Thurs., 478 Green 626-8696

Open Theater & Cafe: Pony Poindexter Quartet (jazz), 11 pm Fri., midnight, Sat. 6-11 pm, Sun. 9 pm, Tues. 441 Clement at 7th Ave 386-3086

■**Other Cafe:** Ouhkanim (bluegrass) Fri/10, members of Duck's Breath Mystery Theatre plus Bill Farley (comedy), Sat/11 Jessie Foster's Amber Band (jazz), Sun/12, open mike, Mon/13 Leila, Tues/14 stand-up comedy Wed/15, Michael Bloomfield, Thurs/16, Cheapsuit Serenaders, Fri/17, 100 Carl at Cole, 681-0748

Owl & Monkey Cafe: Lile of Riley (good-time music), Fri/10, Dan Harrigan (blues/origin-al), Sat/11, Full Circle (folk), Fri/17, 1336 9th Ave 664-9892

The Palms: Lloyds, Fri/10, Ivy and the Eaters, Sat/11, video, Sun/12, Cha Cha Billy Mon/13, Rai Pheno and the Twitchers and Los Microwaves, Tues/14 Sharp Wed/15, the Whippetts, Thurs/16 Kid Courage, Fri/17 Polk at Pine, 673-7771

Papagayos Lounge: Dale Vernon (pop/ballad), Tues-Sat., Civic Center Holiday Inn, Market at 8th St. 626-6103

Paul's Saloon: High Country (bluegrass), Fri., Wed., tba, Sat. Good Ol' Persons (bluegrass), Sun., bluegrass jam session, Mon. Old Friends (bluegrass), Tues. Done Gone (bluegrass), Thurs., 3251 Scott, 922-2456

Peta's: Peta's House Band (jazz), 6-9 pm, Fri and Sun., Fran Fosten (jazz), Fri., Tues., Coal-escence (jazz), 6-9 pm, Wanda Ingram and the Jazztet, 9:30 pm, Sat., poetry, 4-6 pm, Maye Cavallaro Ouintet (jazz), 9:30 pm, Sun., Brazil Export (salsa), Mon., Kai Hutchins Trio (jazz), 6-9 pm, Tues., Ed Kelly and the Jazz Express, Wed., Dick Partee and the North Beach Quartet (jazz), Thurs., 577 Columbus, 982-4999

Plowshares Coffee House: Leon Rosselson, 7:30 pm Sun/12, Fort Mason Bldg 312 (third floor), near Laguna at Marina, 441-8910.

Precita Park Cafe: Blues Survivors (blues), Fri/10, Automatic Slim (blues/boogie), Sat/11, Nighttrain (jazz/salsa), Wed/15, Shedoni (jazz), Thurs/16, Junior Earl (blues), Fri/17, 300 Precita, 285-6626

■**The Punch Line:** Jack Marion (comedy), Fri/10-Sat/11, Mark Miller (comedy), Wed/15-Sat/18, 444-A Battery 397-4336

Rainbow Cattle Company: Haircuts, Sat/11 Fundraiser for Carol Ruth Silver for District Attorney, with Tommy Goodman, Wed/15, 199 Valencia 861-9652

Roland's: Joey Burt Trio with Jamie Davis (jazz), Fri., Federico Cervantes Trio (jazz), Sat., afternoon Sun., Tues-Thurs. John Cordoni Big Band (jazz), Sun-Mon 3309 Fillmore, 921-7774

Sacred Grounds: Robin Young, Sat/11 Nathan Lang Sun/12 Ragged But Right Mon/13 Friendship, Tues/14 Dave Worrigan, Wed/15 Yerba Buena Thurs/16 Ophelia Fri/17, 2095 Hayes, 387-3859

Terrace Room: Abe Battat Trio (easy listen-ing), Mon/13-Sat/18 St Francis, Powell at Geary, 397-7000.

Tonga Room: Amapolo and the Entertain-ers (pop), Tues-Sat., Nancy Chen and the Shades of Jade (pop), Sun-Mon Fairmont Hotel, California at Mason, 772-5000

■**Venetian Room:** Frank Gorshin (im-

pressions), through Wed/15, Mel Torme, Thurs-Sun., The Fairmont, Mason at California, 772-5163

Ye Rose & Thistle: Kid Courage (rock), Fri/10, Kid Courage and Six O'Clock News, Sat/11, Splash, Sun/12, Mannequin, Wed/15, Big Deal, Thurs/16 Stoneground and Tye Fri/17, 1624 California 474-6968

EAST BAY

Ace McMurphy's: Theresa Naomi Butts Tues-Wed., 1103 Embarcadero, Oakl., 893-6700

Bacchanal: Open Women's Art Show, Fri/10 Death Penalty in the USA (multi-media), Wed/15, 1369 Solano, Albany 527-1314

Barclay Jack's: Lefty (fusion), Fri/10-Sat/11, Daybreak L.T.D., Sun-Mon Solstice (fusion), Tues-Wed., S.F. Limited, Thurs. 1211 Embarcadero, Oakl., 261-3287

Berkeley Square: Vince Hickey's Jazz Cardinals (jazz/swing), Fri., Lee Harris Quartet (blues), Sat., East Bay Mud (rock/funk), Mon Dee Plus Three (pop), Tues. Pure Honey (soul/pop), Wed., Andre Kitaev (jazz/piano), Thurs., 13333 University, Berk., 843-6733

Come Back Inn: Evergreen Fri/10 Blues Survivors, Sat/11, Unreal Band Thurs/16, 2516 Durant, Berk. 548-2452

Freight and Salvage: Guy Carawan, Fri/10, Keith Little and Bill White (country), Sat/11 Belair Quartet (original jazz), Tues/14, Leon Rus-selson, Wed/15, Robin Flower and Friends (old time/original), Thurs/16, 1827 San Pablo, Berk., 548-1761

Harlow's: Road Show, Fri/10-Sat/11 The Charmers, Sun/12, Touch and Go, Wed/15-Sat/18, 39135 Civic Center Dr., Fremont, 796-7922

Hidden Valley Ranch: Murphy's Law, Fri-Sun, 2000 Stanford, Fremont, 656-3959

International Cafe: Leoppes and Next Exit, Fri/10, Next Exit and Road Star Savage, Sat/11, auditions, Mon/13, Arrival, Tues/14, Dag-gers and Alzaron, Wed/15, Lurid Tails and Golden Dragon, Thurs/16, 2516 Telegraph, Berk. 841-9070

Ivy's: East Bay Sunset and Quiet Storm, Fri/10 Mon/13, Wed/15-Fri/17, 380 Embarcadero, Jack London Square, Oakl., 835-2322

Keystone Berkeley: Rocky Sullivan fea-turing John Cippolina and Greg Douglass with Tommy Tulone and Born Ready, Fri/10, Bill Buford with Dirty Legs, Sat/11, Double Trouble Sun/12, Psychotic Pineapple and the Lloyds Mon/13, Reconstruction, Thurs/16, California Gold Fri/17, 2119 University Berk., 841-9903

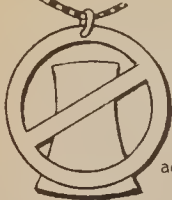
La Pena: Alive (jazz), Fri/10, Corpo Santo (Afro-Brazilian), Sat/11 "The Harder They Come" (film), Sun/12, Voices of the Mountains with Guy Carawan, Mon/13, "In the Event Anyone Dis-appears and "The Politics of Torture" (films), Tues/14 Wayne Horvitz (jazz), Thurs/16, 3105 Shattuck Berk. 849-2568

Larry Blake's: Pure Honey Fri/10 Rescue, Sat/11, Liz Lewis, Sun/12 Rose Street, Mon/13 Andrei Kitaev, Tues/14 Steve Evans Band, Rath-skeller Band Thurs/16 2367 Telegraph, Berk. 848-0886

Mr. Major's: Etta Jones and Houston Person (soul/jazz) Thurs-Sun jazz jam session with Herb Gibson, 5-9 pm Sun. 8021 MacArthur Oakl., 569-6000

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All desserts, including our famous fudge pie, are homemade.

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Photo by Kathleen Morris

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Bay Guardian

Rio Theatre: Stoneground and Wonder Thunder, Fri/10. International Stand-Up Comedy Competition and Evergreen (rock). Sat/11 Exe end Michael Spears, Thurs/16, 140 Parker Rodeo, 799-0074

Rosebud's: Doug Strobel, Angel Martin and Joe Miller (folk blues and raggs), Fri/10, Done Gone (bluegrass), Sat/16, 433 First St. Benecia, (707)745-9988

Town House: Tennessee West, Fri/10, California Zephyr, Sat/11, Cache Valley Drifters, Tues/14, Suzi McKee, Wed/15, Texas Chainsaw Thurs/16-Fri/17, 5862 Doyle, Emeryville, 658-2885

The Village: The Common People, every night except Tues., 732 Tuolomne, Vallejo, (707)552-9497

SOUTH BAY

Barney Steele's: J. D. Borman Band, Fri/10, Back in the Saddle, Sat/11, Mike Clark and Friends with Brian Auger and Paul Jackson and Ho Yung, Tues., Hot Cider, Wed/15, Mark Ford Band Thurs/16, Poker Face, Fri/17, 590 Veterans's Blvd. Redwood City, 365-1238

Bodega: Tower of Power, Fri/10-Sat/11 Duvall, Sun/12, Poker Face, Mon/13, House-rockers, Tues/14, Pearl Harbor and the Explosions and Kid Courage, Wed/15, Bo Diddley and Avalon, Thurs/16, 30 South Central, Campbell, (408)374-4000

The Cellar: Mickey Newbury, Fri/10-Sat/11, Gary Soales, Mon/13, Garcia Brothers, Tues/14 Back in the Saddle, Wed/15, Jules Broussard, Thurs/16, 4926 El Camino Real, Los Altos, 964-0220

The Country Store Tavern: David LaFlamme, Fri/10, Glide, Sat/11, Laugh Your Ass Off (comedy), Mon/13-Tues/14, Garcia Brothers, Wed/15, Poker Face, Thurs/16, 157 W. El Camino Sunnyvale, (408)736-0921

Fargo's: Hot Cider, Fri/10-Sat/11, Startire, Sun/12, Friends, Mon/13-Tues/14, Joe Sharino, Wed/15, Legend, Thurs/16-Sat/18, 2540 California, Mountain View, 941-6373

Frenchy's: Omega, Fri/10-Sun/12, Mike Clark and Friends, Mon/13, Bo Diddley, Tues/14, Bustin' Loose, Wed/15-Sun/19, 29097 Mission, Hayward, 582-7440

The Hall: Satin Doll, Fri/10; Bo Diddley, Sat/11, Laugh Your Ass Off (comedy), Sun/12; The Martin Healy Band, Tues/14. Max. A Tribute to Elvis, Wed/15-Thurs/16, 1425 Burlingame Ave. Burlingame, 348-1112

Iron Works Restaurant: Shagbark Hickory, Fri/10, Mark Ford Band, Sat/11, Lagasse and Zeiler, Sun/12, Startire, Mon/13, Steve Seskin, Tues/14, Poker Face, Wed/15, Quick Company, Thurs/16, 3877 El Camino Real, Palo Alto, 493-3433

Keystone Palo Alto: Bill Buford and Dirty Legs, Fri/10, Rocky Sullivan and John Cipollina and Greg Douglass, Sat/11, Reconstruction, Sun/12, Cache Valley Drifters and Kate Wolfe, Mon/13, San Francisco Comedy Competition, Thurs/16, 260 California, Palo Alto, 324-1402

Miramar Beach Inn: Stu Blank Band, Fri/10-Sat/11, Highway One, Sun/12, John Morall Construction Band, Mon/13, Driftwood, Tues/14,

Rockwell, Wed/15, Boots, Thurs/16, Coast Hwy. Half Moon Bay, 726-9053

Old Firehouse: Susan Winder Mark and the Levine Septet, Sun/12, Pedro Point Center for the Arts, 1227 Denmann, Pacifica, 359-3487

Smoke Mountain Saloon: Folly's Pool, Fri/10, Hush, Sat/11-Sun/12, Hot Cider, Mon/13, Chanter, Tues/14, Cornell Hurd, Wed/15, Ball Taylor Band, Thurs/16, 33 S. Central Ave. Campbell, (408)866-8288

Wooden Nickel: Mirage, Fri/10, Rockwell, Sat/11-Sun/12, Karat, Mon/13, Poker Face, Tues/14, Avalon, Wed/15, Glide, Thurs/16, 2505 The Alameda, Santa Clara, (408)247-0552

NORTH BAY

The Belvedere: Belair, Fri/10, Mike Fugate, Sat/11, Skee-ball Jacobs, Mon/13, Rob Ramos, Tues/14, Ron and Selly Price, Wed/15, Belair, Thurs/16, 727 Mendocino, Santa Rosa, (707)542-1890

The Cabaret: The Sons and Boots, Fri/10, the Impositors and Mad Hatter, Sat/11, community dinner and Cruisin', Wed/15, Arcastile and the Force, Thurs/16, 85 La Plaza, Cotati, (707)795-7622

Davood's: Michele and Charlotte (classical), Fri/10-Sat/11, Otis Fuller end John Erikson, Sun/12, Raiz Andalouz (flamenco), Mon/13, Otis Fuller, Tues/14, Dick Conti, Wed/15-Thurs/16, 22 Miller, Mill Valley, 388-2000

The Dock: Free Fall, Fri-Sat, Martin Blinder Trio, Wed-Thurs, Jim LaSage (piano/organ), Sun-Mon., 25 Main, Tiburon, 435-4550

Inn of the Beginning: Vicki Randle Band, Fri/10, Robert Clay Band and Lewis Myers and Jimmie Rodgers, Sat/11, Cache Valley Drifters, Sun/12, Electric Toys, Mon/13 and Wed/14, Art Lande and the Rubisa Patrol, Thurs/16, Colali, (707)795-9955

The Laguna: Sarah Baker, Fri/10, Jolly West Band, Sat/11, Linda Russel, Sun/12, Ashley Cleveland, Tues/14, Bob Bradshaw and Earthwood, Wed/5, Natural Causes—Kenny Kohler and Katherine Chabot, Thurs/16, 234 S. Main, Sebastopol, (707)823-5240

Marshall Tavern: Iba, Fri/10, Smoke, Inc., Sat/11, The HouseRockers, Fri/17, Hwy. 1, Marshall, 663-8141

Rainbow Bridge: Bird of Beauty, Fri/10-Sat/11, Kim Williams, Wed/15, David Rigby and Friends, Thurs/16, 1335 Pueblo, Napa, (707)255-2311

Rancho Nicasio: SF International Stand-Up Comedy Competition, Fri/10, SVT, Sat/11, Lisa Randolph, Wed/15, 1 Rancheria Rd., Nicasio, 662-2012

Sleeping Lady Cafe: Whirlwinds, Fri/10, Sons, Sat/11, Mainstream, Sun/12, Mark Nattalin's Blue Monday Party with Little Joe Blue, Mon/13, Fat Chance, Tues/14, Brazil Export, Wed/15, Stingers, Thurs/16, Fat Chance, Fri/17, 58 Bolinas, Fairfax, 456-2044

Uncle Charlie's: Fat Chance, Fri/10, The Bandaloons and Eyes and Lady, Sat/11, 5625 Paradise, Corte Madera, 924-9927

Indicates comedy acts.
"Iba" stands for "to be announced."
—Mike Casey and Karen O'Leary

MUSIC

ROCK/SOUL/POP

The Dramatics/The Emotions: soul and pop, Fri/10-Sat/11, 7:30 end 11 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$7.75, 364-2550 or 982-6550 (SF)

Tasmanian Devils: rock and reggae, plus act tbe, Fri/10, 8 pm, Fairfax Pavilion, behind the Town Hall, Bolinas Rd. Fairfax, \$5, 332-9100

The Contractions: new wave dance music, for women only, Fri/10, 9 pm, Circus a la Mode, 2525 8th St., Berk., \$2.50

Blondie with Nick Lowe: power pop and borderline new wave, Sun/12, 8 pm, Oakland Auditorium Arena, Hegenberger Rd. at the Nimitz Fwy., Oakl., \$8.50 advance, \$9.50 day of show, 635-7800

Rickle Lee Jones: a musical hybrid somewhere between Tom Waits and Bruce Springsteen, with a little Joni Mitchell thrown in for good measure. Sam Diego opens the show. Tues/14, 8 pm, Zellerbach Auditorium, UC Berk., \$7.50, \$8.50, 635-7800

Michael Lee Gogin: presenting a series of free concerts. This month, he appears Thurs/16, noon, Union Square, and Fri/17, noon, Golden Gate Park Bandshell. Free

James Taylor: plus special guest, Fri/17, 8 pm (sold out), and Sat/18, 2 pm, Greek Theatre, UC Berk., \$9.50 advance, \$10.50 day of show, 635-7800

FOLK

Joan Baez: the First Lady of urban folk music, Sat/11, 2 pm, Frost Amphitheater, Stanford campus, \$5 in advance, \$6 day of show, children under 8 admitted free, 497-4331

Songwriters Stage: presents songwriters from the South Bay Songwriters Workshop. John Green, Michael Silversher, Janis Stevenson and Mark Hanson Thurs/16, 8 pm, Marina Music Hall, Bldg. 314, Fort Mason, Laguna and Marina, SF, \$2 or PAS

JAZZ/BLUES

Concord Summer Jazz Festival: mainstream jazz by the George Shearing Duo, Concord Jazz All Stars with Marshal Royal, Snooky Young, Jake Hanna, Ray Brown, Cal Collins and Ross Tompkins, plus the Fraser MacPherson Trio (Fri/10 at 8 pm); the Charlie Byrd Trio, Marian McPartland Trio, featuring Mary Fetteg-Park, and the Concord Jazz All Stars II with Cal Tjader, Scott Hammonill, Warren Vache, Cal Collins, Dave McKenna, Ray Brown, Jake Hanna and Dick Johnson (Sat/22 at 8 pm); and the Louis Bellson Big Band, the Ray Brown Trio with Ernestine Anderson, featuring Monty Alexander, and the Eddie Duran Trio (Sun/12 at 7 pm), Concord Pavilion, 2000 Kirker Pass Rd., Concord, \$5-\$7.50 general, \$3.50 children under age 12 for lawn seats, 798-3311

San Francisco Blues Festival: featuring Ron Thompson, Freddie Roulette, Little Joe Blue, Big Joe Duskin, J.C. Burris, Roy Brown, Big Mama Thornton, Sam Brothers Five, and Hittide Harris, Sat/11, Blue Sax Allstars, J. J. Jones, Mel Brown, Paul DeLay, Double Trouble,

Robert Grey, Louis Myers and Jimmy Rogers, Sun/12. Both shows run from noon-6 pm, Golden Gate Park Bandshell, SF. Free

The Jennifer Clevinger Quartet: featuring Vince Wallace, bebop jazz. Sat/12, 8:30 pm, Marine Music Hall, Bldg. 314, Fort Mason, Legune and Marina, SF, \$2.50 or PAS, 441-5705

Charlie Byrd: jazz guitarist, appears with his band, featuring his brother Joe on bass and Wayne Phillips on drums. Sun/12, 4:30 pm, Pete Douglas Beach House, Miramar Beach, off Hwy. 1, Half Moon Bay, \$4.50, 726-4143

Tex Beneke: and his orchestra perform the songs of the Thirties and Forties, Fri/17, 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord, \$6.50 for lawn seating, \$8.50 for reserved seats, 798-3316

RECITALS

Ali Akbar Khan: North Indian classical music on sarod, accompanied by Zakir Hussain on tabla, Fri/10, 8 pm, Old First Church, Van Ness at Sacramento, SF, \$5, 776-5552

Howard Kadis: lute and guitar recital of classical works, Fri/10, 8:30 pm, Marina Music Hall, Fort Mason Bldg. 314 (second floor), Laguna at Marina, SF, \$2.50 or PAS voucher, 441-5705

La Corte Musical: a group of six musicians who perform medieval and Renaissance Spanish music, Sat/11, 8 pm, Mission Dolores Basilica, 3321 16th St., SF, Sun/12, 2:30 pm, Mission San Francisco de Solano in Sonoma State Historic Park. Free

Diane Wersen: performs "The Hollywood Theatre Ensemble," featuring operetta and light classics, Sun/12, 6:30 pm, Jordan Outdoor Amphitheatre, 750 N. California, Palo Alto, \$2 adult, \$1.50 youth and senior citizens, 50% children

CHAMBER

The Debussy Trio: in a program including music written by Debussy for the flute, viola and harp, Sat/11-Sun/12, 3:30 pm, Paul Masson Mountain Winery, 13150 Saratoga Ave., Saratoga, \$7, 686-1828 or 456-5367

South Bay Chamber Orchestra: conducted by Daniel Robinson, premieres three new works by American composers, Sun/12, 4:30 pm, Old First Church, Van Ness and Sacramento, SF, \$3, 776-5552

The Bloom Trio: piano trios by Haydn, Beethoven and Brahms performed by violinist Claudia Bloom, cellist Jonathan Bloom and pianist Madeline Bloom, Fri/17, 8 pm, the Berkeley Piano Club, 2724 Haste St., Berk., \$2, 841-7198

OPERA

Savoyard Summer Opera: Donizetti's "The Elixir of Love," in English, directed by Henry Rosack and staged by Steve Young, Fri/10 and Sun/12 at 8 pm, Sat/11 at 2 pm, Dinkelspiel Auditorium, Stanford University, \$3.50 general, \$2 students, 497-4317

The Lamplighters: a musical theater group, perform Gilbert & Sullivan's comic opera, "Patience," with orchestra. Sat/11, 8 pm, Charles Krug Winery (on Hwy. 29), St. Helena, \$8, (707)963-7756

Pippin's Pocket Opera: presents Verdi's "Stiffelio," Sun/12, Thurs/16, 8 pm, Little Fox Theater, 533 Pacific Ave., SF, \$5.50, \$6.50 and \$7.50, 474-3226

NOTES

Mixdown Techniques: a workshop conducted by producer and recording engineer Bruce Welford, Sat/11, 9:30 am, Tres Virgos Studios, 1219 West California Mill Valley, \$25 plus \$10 Music by the Bay membership, 474-5600

Oakland Opera Theatre: holds singing auditions for its November production of "Hansel and Gretel," Sat/11, from 10 am-1 pm, Oakland Municipal Auditorium Theater, 10 10th St., Oakl., 832-0559

Adelante: a bilingual, multi-service, non-profit agency is holding a benefit dance featuring Los Niteleters, Sat/11, 5 pm, Finn Hall, 1819 10th St., Berk., \$5 in advance, \$6 at the door, 549-0232

The San Francisco Recreation Chorus: meets Wednesday evenings at Roosevelt High School, Arguello and Geary Boulevards. Anyone with a pleasant singing voice and basic knowledge of reading music is welcome. For audition information, call 558-4277 or 752-5083

The Contra Costa Choral: holds auditions for interested choristers during the last two weeks in August at locations in east and west Contra Costa County. It rehearses on a weekly basis in Orinda and El Cerrito, under conductor Paul Perry. The 1979-80 schedule includes performances of Bach's "Magnificat," Poulenc's "Gloria" and Heydn's "Lord Nelson Mass." Persons interested in auditioning should contact the Choral's executive director at 937-9422 for an appointment

—Jane Hamsher

THEATER

PREVIEWS

"H.M.S. Pinafore": Gilbert and Sullivan's lively burlesque of the British Navy presented by A.C.T. Previews Tues/14 and Wed/15 at 8 pm. Opens Thurs/16 and plays through Sept. 2. Tues-Thurs. at 8 pm, Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm and Sun. at 3 and 7:30 pm. Geary Theater, 450 Geary, SF. 673-6440.

"No Sanctuary": a performance piece combining mime, music and language by Mimesis, Jean Crossman, Jeff Barber and Bob Tomlin. Preview Fri/10, Opens Sat/11 and plays Fri and Sat. through Sept. 22. 8:30 pm. The Performance Space, 1350 Waller (at Masonic), SF. \$3. 285-3719.

"A Thousand Clowns": Herb Gardner's classic comedy presented by Buttolfo Productions. Previews Thurs/16 and Fri/17 for \$2.50 and

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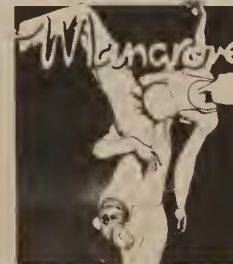
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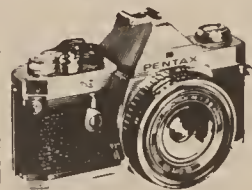


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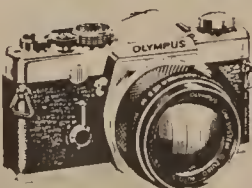
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continued from previous page

plays Thurs-Sun through Sept 23 8 pm Theatre Metamorphose, 2525 8th St, Berk \$3.50, \$2.50 seniors 548-7677

"Grand Illusion": Donald McClean presents a revue of music, magic and humor, featuring illusionist Marshall Magoon, with grand illusions constructed by John Gaughan, who built all the illusions for Doug Henning's TV specials and stage shows. Previews Fri/10 at 8 and 10 pm, Sat/11 at 8 and 10 pm and midnight and Sun/12 at 3 pm, \$5. Opens Mon/13 and plays Tues-Fri at 8 and 10 pm and Sat at 8 and 10 pm and midnight Hippodrome Theater, 412 Broadway, SF \$6-\$8, \$2 off for children and seniors, 982-2343

OPENINGS

"How to Succeed in Business Without Really Trying": a musical comedy about making it up the corporate ladder by Cal State Hayward's Summer Repertory Theatre. Opens Fri/17 and plays Fri-Sun through Sept 1 8:15 pm, 7:30 pm on Sun. University Theatre, Carlos Bee Blvd at Mission \$3, \$2 students, seniors, 881-3724

"Sister Girl": Danny Duncan wrote, choreographed and directs his latest musical about teenage love in the ghetto. Opens Fri/10 and plays through Sept 1 8:30 pm Bayview Opera House, Third and Newcomb Sts., SF \$3.50 advance, \$4 at the door. 824-1283

"An Evening with Brecht": by the Bear Republic Theater featuring a cabaret-style performance of his writings and songs and the one-act, "The Exception and the Rule." Opens Fri/10 and plays Thurs-Sun through Sept 2 8 pm UC Santa Cruz Barn Theater. \$4, \$3 students, seniors, children, low income, \$2.50 all seats on Sun (408) 429-4001

Three One-Acts by Robert Patrick: presented by the Diablo Actors Ensemble. Opens Fri/17 and plays Thurs-Sat at 8 pm and Sun at 7 pm through Sept 8 Parkside Playhouse, Parkside Circle, Concord \$4, \$3 students, seniors 671-3065

"Blithe Spirit": Noel Coward's comedy by the Actors' Ark Theater. Opens Thurs/16 and plays Thurs-Sun through Sept 8 8 pm Gill Theater, USF, Fulton and Cole Sts. SF 221-1590

"How the Other Half Loves": Alan Ayckbourn's comedy of manners of a set that at once represents the living rooms of two suburban homes, revealing the simultaneous action of the two couples dwelling within. Opens Thurs/9 and plays Wed-Sun at 8 pm plus Sun at 2:30 pm through Sept 16 Reins-Joffe Productions at the Showcase Theatre, 430 Mason (at Geary), SF 421-6162

"The Sistahs": a musical written by Sandra Sharp that profiles black women's lives, loves and the ways they survive. Opens Fri/17 and plays Thurs-Sat at 8:30 pm and Sun at 5:30 pm through Sept 23 Oakland Ensemble Theatre, 660 13th St., Oakland \$6.50 opening night, \$5 Fri and Sat, \$4 Thurs and \$3.50 Sun 832-8030

"Dames at Sea": Miller, Haimsohn and Wise's fast-stepping musical. Opens Fri/17 and plays Fri, Sat and Sun through Oct. 13 8:30 pm Plus Thurs from Sept 13 to Oct. 4, at 8 pm The Masquers Playhouse, 105 Park Place, Point Richmond. 526-1038

"The Passion of Dracula": John Simon hailed this version of the classic vampire tale as "vastly preferable" and author Bob Hall has traveled from New York to direct the San Francisco production. Previews Fri/10-Sun/12 (\$10). Opens Tues/14 and plays Tues-Fri at 8 pm, Sat at 7 and 10:30 pm and Sun at 3 and 7:30 pm in an open-ended engagement. On Broadway Theatre, 435 Broadway, SF \$8-\$12 398-0800

ONGOING

"The Fourposter": Walnut Creek Civic Theatre stages Jan de Hartog's serio-comic portrait of a marriage over a 35 year period. Thurs-Sat at 8:30 pm and Sun at 7:30 pm through Aug 18 1641 Locust, Walnut Creek \$5, \$4 students, seniors 939-0355

"Chapter Two": Neil Simon's latest comedy. Tues-Sun through Aug 18, Tues, and Thurs at 8 pm, Fri, and Sat at 8:30 pm, Wed and Sat matinees at 2:30 pm, Sun matinees at 3 pm. Curran Theatre, 445 Geary, SF \$10-\$18 673-4400

"Auto": Snake Theatre presents its new outdoor location work using masks and sculptures, music, movement and language to tell the story of a family trip interrupted by car trouble. Fri, and Sat at 9 pm through Aug 18 Mohawk Gas Station, 3050 Bridgeway, Sausalito \$4 332-6848

"Tropical Proxy": by Soon 3, the performance group led by author/designer/director Alan Finneran, is the second in the Eureka Theatre Summer Festival of experimental theater. Finneran's work uses actors, film, sound and sculpture to create "performance landscapes"—highly stylized structures of pictorial events. Thurs-Sun through Aug 19 8 pm Eureka Theatre, 2299 Market, SF \$5, \$4 Thurs and Sun 863-7133

"The Firebugs": Swiss playwright Max Frisch's humorous allegory of complacency in society. Directed by Bruce Gerhard. Fri-Sun

through Aug 19 Fri and Sat 8 pm, \$4 Sun, 3 pm, \$3. SF Actors Ensemble, 2940 16th St., SF, 861-9015

"A Midsummer Night's Dream": William Shakespeare's fairy tale, lightly seasoned with commedia dell'arte, by the Marin Theatre Company. Fri and Sat at 8 pm and Sun at 3 pm through Aug 19 Showcase Theatre in the Exhibit Hall, Marin Center, San Rafael \$4.50 1/2 off for students, over 60, under 12 472-3500

"1979 Musical Revue": Directed by Gene Casey for the Summer Repertory Theatre. In repertory through Aug 21 Newman Aud. Emeritus Hall at Santa Rosa Junior College, Highway 10 \$2 527-4342

"Two Prison Plays": presented by the Experimental Group, Young People's Theatre. Miguel Pinero's "Short Eyes" and Peter DeAndrea's "Ladies in Waiting" both dramatize the struggle and cruelty of relationships among inmates. Fri and Sat at 8 pm through Aug 25 5306 Foothill Blvd., Oakl. \$1.50 553-4664 or 532-5135

"The Haunted Host": the first production of Theatre Rhinoceros's festival of gay plays, the Robert Patrick Festival. Fri and Sat through Aug 25 8:30 pm The Goodman Theatre, 1115 Geary, SF \$4.50 626-1921

"Intake-Outake Take II": a comedy/satire of short skits written by Judi Nihel and March Hayashi that look at the negative self-images and stereotypes of Asians projected by the mass media. Fri and Sat at 8:30 pm, Sun at 7:30 pm, through Aug 26 Asian-American Theatre Workshop, 4344 California (at 6th), SF \$4 752-8324

"Pericles, Prince of Tyre": William Shakespeare's most obscure play presented by the Berkeley Shakespeare Festival. Wed-Sun through Sun/26 Wed and Thurs, 7:30 pm, \$5, \$4.50 students, seniors, \$2.50 6-12, under 6 free. Fri and Sat, 8 pm and Sun, 2 pm, \$6, \$5.50 students, seniors, \$3.6-12, under 6 free. John Hinkel Park 845-0303

"Evita": Civic Light Opera presents this musical based on the life of Eva Peron, controversial wife of the former Argentinian dictator Juan Peron. Through Sept 1 Mon-Wed and Fri and Sat at 8:30 pm, Sun at 7 pm, matinees at 2:30 pm Wed and Sat. Orpheum Theatre, 1192 Market SF \$8.50-\$18 552-4002

"Side by Side by Sondheim": the Broadway musical revue presented by TheatreWorks. In repertory Fri & Sat through Sept 1 8:30 pm Palo Alto Community Theatre, 1305 Middlefield Rd., Palo Alto \$5, \$3 seniors, under 18 329-2623

"Room Service": Hilarious complications in the rooms of a Broadway hotel make up this 1937 comedy. Director John Freeman. Tues-Sun through Sept 2 Berkeley Repertory Theatre, 2980 College, Berk \$5.50-\$8 845-4700

★ **"Calico Jim":** a Barbary Coast melodrama presented by the Thieves Theatre Company as part of this summer's interpretive program at the SF Historic Ships, Hyde Street Pier. Sundays through Sept 2 at 1:30, 3 and 4 pm Free

"Mummenschanz": this highly acclaimed Swiss mime group traces the evolution of life and creates living sculpture. Tues, Wed, and Thurs at 8 pm, Fri, and Sat at 8:30 pm, extended matinees on Wed, Sat and Sun at 2 pm, 2:30 pm, and 3 pm, respectively. Through Sept 2 Marines' Memorial Theater, SF \$14-\$10.50 673-6440

"The Wake: A Eulogy for Bert Williams": Jubilee Minstrels present their production, which has received world-wide acclaim, about six mourners gathered to lament the passing of the last great minstrel. Thurs-Sat, 8:30 pm with a Sun champagne matinee at 3 pm, Through Sept 3 Intersection Theatre, 756 Union, SF \$5, \$4 students, seniors 397-6061

★ **"Suicide in B-flat":** Magic Theatre presents another West Coast premiere by Pulitzer-winner Sam Shepard, a wild metaphysical whodone-it in which characters change forms as easily as a jazz combo improvises. Directed by Robert Woodruff. Thurs-Sun through Sept 9 8:30 pm Bldg 314, Fort Mason, Marina and Laguna, SF \$5, \$4 students, seniors 885-9928

"Babes in Arms": the show must go on, as Los Altos Conservatory Theatre presents the old Rodgers and Hart musical about summer stock apprentices struggling to stage an original musical revue. In repertory through Sept 15 8 pm 97 Hillview Ave., Los Altos, \$4.50 Wed-Thurs and \$5.50 Fri-Sun, 941-5228

"Rosencrantz and Guildenstern Are Dead": Tom Stoppard, in this Tony Award and Critics' Circle play, creates an existential comedy through a behind-the-scenes look at "Hamlet." In repertory through Sept 21, at 8 pm Los Altos Conservatory Theatre, 97 Hillview Ave., Los Altos, \$4.50 Wed and Thurs, \$5.50 Fri-Sun, 941-5228

"Celestina": a raucous, bawdy and bloody Spanish tale of lechery and witchcraft, written by Edward Senior with music by Val Leone and adapted from the classic by Fernando de Rojas. Fri and Sat through Sept 22, 8:30 pm Stage-Group Theater, 449 Powell (at Sutter), SF \$3.50 433-1226

"Wait Until Dark": Juliet Mills stars as a

blind woman terrorized by criminals in Frederick Knott's suspense thriller. Tues-Sun through Sept 23 \$9-\$12 Alcazar Theater, 650 Geary, SF 775-7100

"Curse of the Starving Class": Sam Shepard's wrenching journey through the American dream with a "peculiarly American" rural family. Thurs-Sun through Sept 30 \$6, \$5 Thurs and Sun, \$1 off for students, seniors and unemployed 8 pm Berkeley Stage Company 1111 Addison (off San Pablo), Berk 548-4728

"Child's Play": Robert Marasco's thriller about a Catholic boys boarding school that erupts in savagery. In repertory Wed-Sun through Oct 12, 8 pm Los Altos Conservatory Theatre, 97 Hillview Ave., Los Altos \$5.50, \$4.50 Wed and Thurs \$5 students, seniors on Fri-Sun 941-5228

Unicorn Stage Company: the second production of this young company features two wacky one-acts Charles Dizenzo's "The Last Straw" (an SF premiere), and David Mamet's "Sexual Perversity in Chicago." Fri, Sat at 8 pm An open-ended engagement 141 Leavenworth, SF \$3.50 922-1320

"Asparagus Valley Cultural Society": writers/performance Penn Jillette, Wier Christer and Teller star in a musical comedy revue. The show plays Tues-Thurs, 8:30 pm, Sun, 3 pm (\$6.50-\$7.50), Fri, 8:30 pm and Sat, 7 and 10 pm, and Sun, 7:30 pm (\$7.50-\$8.50). An open-ended engagement Phoenix Theatre, 430 Broadway, SF 397-3700

"Irving Berlin in Revue": pays tribute to the popular songwriter to celebrate his 90th birthday. Produced and directed by Barry Koron, who also performs at the keyboards during the show. Thurs-Mon, 8:30 pm. An open-ended engagement Chi Chi Theatre Club, 440 Broadway, SF \$6.50-\$7.50 392-6213

"Beach Blanket Babylon Goes to the Stars": Steve Silver presents the latest incarnation of the long-running musical "Beach Blanket Babylon Goes Bananas," with a Snow White-in-Tinseltown theme. Written and directed by Steve Silver. Wed-Thurs, 8 pm; Fri-Sat, 8 and 10:30 pm, plus Sun at 3 pm (family matinee) and 7:30 pm Club Fugazi, 678 Green, SF \$8-\$8.50 421-4222

"The Taming of the Shrew": Wild West Ltd. reinterprets the Shakespearean classic and sets it in the American frontier. Directed by James Dunn, Tues-Sat, 8 pm, and Sun, 2 and 7 pm. An open-ended engagement \$7-\$9, \$1 off under 18 Cannery Theatre, 2801 Leavenworth, SF 441-6800

Summer Repertory Theatre has five shows in repertory this summer

"South Pacific": the musical by Rodgers and Hammerstein. Through Aug 22

"Dracula": adapted by Dennis Powers from Bram Stoker's novel. Through Aug 24

"The Importance of Being Earnest": Oscar Wilde's comedy. Through Aug 27

"Pippin": a musical comedy by Roger O. Hirson. Through Aug 28

"The Miracle Worker": William Gibson's play about Helen Keller and her teacher Annie Sullivan. Through Aug 29
Mon-Sun at 8:15 pm, some matinees at 2 pm Luther Burbank Aud., Santa Rosa Junior College, Highway 10 \$4, \$3 under 12 (707) 527-4342

CLOSING

"Charley's Aunt": TheatreWorks stages the Victorian farce. In repertory through Aug 10, Fri-Sat at 8:30 pm \$5, \$3 seniors, under 18, Palo Alto Community Theatre 1305 Middlefield Rd., Palo Alto 329-2623

"Roshomon": Japanese Kabuki theater produced by Cal State Hayward's Summer Repertory Theatre. Fri and Sat at 8:15 pm, Sun at 7:30 pm through Aug 12 Studio Theatre, CSUH, Carlos Bee Blvd (at Mission), Hayward \$2.50, \$1.50 students, seniors 881-3261

"Loot": The San Francisco Repertory Co. presents Joe Orton's play, which takes a poke at the church, superstitions about life and death and the amorality of modern institutions. Thurs-Sun, 8 pm, through Aug 12 19th and Collingwood, SF \$4 Thurs and Sun, \$5 Fri. and Sat. 863-4859

PERFORMANCE ART/ DANCE THEATER

"Moon Opera": an experimental piece based on the Carl Orff opera "Der Mond." Conceived, directed and performed by Julie Hebert, resident director at the Eureka Theatre, Barry Lane and Susan Tairstein. A preview run at Fort Mason's Marina Theatre. Fri. and Sat. through Aug 18 8:30 pm Bldg 310, Laguna and Marina Bldvs., SF \$2.50 626-6945

"Verbal Eyes": a series of performance art/poetry readings presented every Thursday night through Sept 13. This week, Richard Alperi and Barrett Wallen 9 pm Crossroads Community, 1499 Potrero Ave., SF \$2 826-4290

★ **"A Mini Collection of Kipper Objects":** a video documentation of the Kipper Kids' performance at the Whiskey in Hollywood, continued page A14



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THEATER REVIEW

"Eliminations": A sad and subtle eroticism

ELIMINATIONS, by Winston Tong and Bruce Geduldig, Eureka Theatre, 2299 Market, SF, Aug. 10-11 and 17-18, 863-7133.

It would be silly to pretend that in one viewing I got everything there is to be gotten out of Winston Tong's and Bruce Geduldig's *Eliminations* at the Eureka Theatre's Experimental Theatre Festival. It is a theater piece that works through suggestion, mood and image. The title itself, as well as the minimal section titles listed in the program, are deliberately enigmatic, with the intention, I believe, of silencing the rational intellect. With definable "ideas" out of the way, we in the audience are open to the purely sensual experiences the artists have created. Specific meanings might be suggested, but they can lead in various directions, and any one viewer's articulation of these meanings is bound to be highly personal.

Eliminations has many more elements in it than Tong's spare *Bound Feet*. Much of the piece is performed in near-darkness, or in the light coming from two movie projectors casting overlapping images from both front and back on a suspended white cloth. Other white cloths shroud the set. Tong and Geduldig move about as if in a dream, manipulate the projectors, enact "ordinary" scenes from their lives and exchange a few words in low, desultory conversational

tones. A voice coming over the sound system tells a version of the story of *Psyche* and *Eros*. Geduldig dons an oversized bogeyman/death's head mask and carries off a doll from Tong's bed. He matches the doll up to a small naked male figure on the screen, and the projected figure walks like a lost soul through changing cityscapes.

Much more happens, but it would be useless to try to capture everything in words. Many moments are entirely magical, and all is so engrossing that the audience scarcely breathes. The mood of the piece is gentle and sad—everything that happens seems fated to happen—and a subtle eroticism runs throughout the piece. Geduldig's films are as wonderful as Tong's stage images. Particularly striking is a long, slow-motion close-up of a swimming fish. The black-and-white photography makes each enormous scale look like it is carved from stone, and the effect is as if we had a vision of a primordial, archetypal monster of the deep.

The mood is set in part by Erik Satie's languid music, and this worries me a bit. Yes, it is effective, but Tong also used Satie in *Bound Feet*. One senses that work like Tong's and Geduldig's, which is so fresh, startling and unique, should not depend too much (if at all) on such hackneyed music. I would like to see them use music that is both less familiar and less

shallow, or—far better—work with their own composer. ■

—Robert Chesley

CURSE OF THE STARVING CLASS, by Sam Shepard, Berkeley Stage Co., 1111 Addison, Berk., Thurs.-Sun. through Sept. 30, 548-4728.

Playwright Sam Shepard has turned to bleak and sober family dramas in some of his recent work and away from the cowboy, rock-and-roll and sci-fi adventures that first made him popular. Case in point: his play *Curse of the Starving Class*, which is currently playing at the Berkeley Stage Company. The play has been compared to Chekhov's *Cherry Orchard*, because it deals with an agricultural family losing its land. The loss of land is also a symbol of the family members' own dissolution: individually, socially and politically. *Curse of the Starving Class*, however, reminds me more of Eugene O'Neill's *Long Day's Journey into Night*, because of its focus on self-destructive nuclear family feuding.

The play is about people (mother, father, son and daughter) caught between worlds, neither "at home" nor "away." This is a typically American malaise of the Sixties and Seventies. They all dream of "going to Mexico."

The "curse" is the family members' inability to escape their lot and a mutual interdependence that is self-destructive. Shepard links their emotional starvation and their physical starvation on a farm that is going to seed. Though each of the characters has a clown side, the play is a less humorous piece than you might expect from Shepard.

Curse focuses on drunken father Weston, who most of the time looks and acts like a wino from Mission and 6th, and who abusively tyrannizes the other members of his family. Mom's a real winner, too.



Bruce Geduldig's and Winston Tong's "Eliminations" works on suggestion, mood and image.

For example, she allows son Wesley to pee in a corner of the kitchen floor while she's having breakfast. Wesley, a sympathetic character, bounces back and forth among fear of, hatred towards and love for his father. Teenage daughter Emma, also a sympathetic character, evolves from kind and innocent to cold and evil in the course of the play.

The play's plot turns on three land sales that take place among various combinations of characters. Against this background, they rant and rave until the family is finally fragmented.

For me, the play moves slowly. It's long. Its three acts require nearly three hours. Much of *Curse* is wordy, lacking the lyrical language Shepard is so famous for. Much of the plot seems contrived. For example, the way the different characters find out about the land deals and how they react is usually melodramatic and often seems merely an expositional device to move the story line without calling for emotional sophistication in the characters' actions and reactions.

The play has its moments, but you have to be patient and wait for

them. Like much of contemporary drama, it is anecdotal. Its scenes are like beads strung together on a string, rather than unique, irreplaceable parts of a larger whole.

Actors Scott Paulin, Angela Paton, Libby Dale, Robert MacDougall, Kent Minault, Harry Snyder and Robert Krimmer are good-to-adequate in their roles, but not exceptional. As Wesley, Paulin brings to his part some of the same nervous, insecure ingenuousness that he brought to his recent portrayal of Pavlo Hummel at the Eureka Theatre in San Francisco. Dale, as daughter Emma, and MacDougall, as father Weston, turn in the most consistently absorbing performances. Sometimes when the dialogue waxes thin, the roles get overacted. This is the mutual responsibility of Shepard, director Doe and the actors.

Sidelight: Shepard himself attended rehearsals and approved a suggestion by Doe that one entire scene be cut and that the plot be slightly reworked. The deleted scene concerns the murder of daughter Emma by mobsters at the end of the play. ■

—John Angell Grant

DANCE REVIEW

The Royal Ballet carries on the British literary tradition—in movement

BY JANICE ROSS

THE ROYAL BALLET, July 14-22, 1979, Berkeley Community Theatre.

With all the current talk of a Global Village and the lessening of distinctions between countries and cultures, it's nice to find that the Royal Ballet is still "terribly" English. This past month the company visited Berkeley for a series of 14 performances in the Berkeley High School's Community Theatre.

Four of the seven ballets the company performed were clear-cut narratives—"Swan Lake," "The Sleeping Beauty," "Mayerling" and "A Month in the Country." Only one of the remaining three ballets, Frederick Ashton's "Birthday Offering," was uncontestedly nonliteral. The other two, Kenneth MacMillan's "Le Fin du jour" and "Elite Syncopations," are both set within definite periods but don't have any specific characters.

The English tradition of theater has made for a very literary and at times "wordy" culture. It's no coincidence that Noel Coward and Tom Stoppard, the two dramatic masters of witty repartees, are both English (one by birth, the other by residence). The Royal Ballet carries on this tradition in movement through its staging of the classics and its production of the leading 20th century models in this narrative genre.

When one sees the Royal's production of "The Sleeping Beauty," the great touchstone of 19th century classicism and ballet, one senses the immense history and seriousness that ballet in Britain embodies. The Royal's choreograph-

ers, dancers and directors don't evidence an obvious concern with trying to modernize or "make relevant" the classics; instead they assume that their audience shares their seriousness and sophisticated approach to dance as an art form.

In contrast, much American ballet, in part to prove its "relevancy" as an art form, has in recent years focused more on the immediate and superficial aspects of dance. A large portion of the new audience for ballet in America would seem to be those people who came only after being reassured that they were not going to see "Swan Lakes" and "Sleeping Beauties."

Over the years this approach has yielded a few choreographic geniuses, George Balanchine and Jerome Robbins foremost among them, but it has also made for certain decadence and stylistic corruption, with native-born choreographers putting a greater premium on premiering brash novelties than they do in respectfully extending and amplifying classic modes.

Kenneth MacMillan's "Mayerling," seen for the first time in the Bay Area during the Royal's recent visit, is a very modern but very tasteful extension of the traditional full-length three-act ballet. Like "Swan Lake" and "Sleeping Beauty," "Mayerling" is concerned with conjugality—but in this case it is illicit rather than societally condoned. The hero of "Mayerling," Crown Prince Rudolf of Austria-Hungary (danced on alternate evenings by David Wall and Wayne Eagling), is a licentious womanizer, and, it is intimated, a morphine drug addict, bisexual, syphilitic and an incestuous son.

MacMillan, however, succeeds in dealing with these leading contemporary issues of the day—sex and violence—within a credible and historical context. One of the paradoxes of the great story ballets is that they are often evaluated in terms of their realism and plausibility. Critics complain if Aurora looks too robust in the Act II "Vision" scene of "Sleeping Beauty" or if Prince Siegfried doesn't seem enraptured enough with Odette in the final act of "Swan Lake." Yet both these old ballets are essentially fairytales. While these plots lead to some of the finest dancing in classical ballet's history, they do rely on a tremendous amount of suspended disbelief. In contrast, "Mayerling" deals with situations we know to exist in the real world, and it is basically only the condensation of several months' time into a single evening and the playing out of all this silently on a stage that requires our imaginations.

Sir Frederick Ashton's "A Month in the Country" is a masterful condensation of Ivan Turgenev's play by the same title into a beautiful one-act study of period style and manners. Both evenings I attended, Anthony Dowell danced the lead role of the young tutor, Beliaev, with a confidence and boyish charm that immediately showed why he is the Royal's leading danseur. No one can dance nobility like the English, and no one can dance the English like Dowell. He is at once proper and sexy, refined and relaxed and with an extraordinarily clean technique. Aside from their names and their pastel tunics and morning coats, and perhaps a certain languishing romanticism, all of the characters in "A Month in the Country" are quite English. Their hunt for the absent-minded Yslaev's keys and cuckoo-clock circling entrances are clearly drawn from the tradition of English vaudeville. Ashton adds a delicious edge of comedy to Turgenev's tale of Natalia Petrovna (Marguerite Porter), a wealthy Russian wife, and her boredom with her husband and her life.

In his opening entrance in "A Month in the Country," Dowell condenses all of the awkward self-conscious nervousness of the new young tutor into an ambling walk across the stage. Dowell's patterning of the different women in the ballet—Natalia, Vera (Natalia's ward) and Katia (a maid)—all of whom are in love with him, perfectly reflects the level of intimacy and degree of interest he has with each one. When Beliaev dances with Natalia, who is several years his senior, they often parallel one another—indicating that while she is older she is also more vulnerable in her improper attachment to him. Katia ends her innocent and passionate fling with Beliaev by falling panting into a chair—a nice way for Ashton to acknowledge that she has, after all, been dancing.

"Mayerling" and "A Month in the Country" are both exemplary English narrative ballets in their extension of the classic form to fea-

ture male soloists instead of the ubiquitous female. Neither Rudolph nor Beliaev are entirely good—they both trifle with women's feelings—yet their embodiment of a mix of human virtues and foibles ultimately makes them far more "real" than their swan or sleeping princess counterparts. MacMillan's and Ashton's ballets both deal with the upper class and/or nobility, but unlike their 19th century predecessors, they reveal them as something less than benevolent and perfect.

In "Mayerling," MacMillan shows up the moral and social decay, dishonesty and decadence beneath the gilded veneer of courtly etiquette, and in "A Month in the Country," Ashton depicts the languishing ennui of a class that no longer knows how to amuse itself. As comments on contemporary society, both these ballets make trenchant statements, but their real excellence lies in the fact that they are also stunning works of high art. ■



Anthony Dowell as Beliaev and Marguerite Porter as Katia in "A Month in the Country."

Calendar of Events

10 Friday

"SummerDance," the fifth annual celebration of dance in the Bay Area, presents two evenings of dance concerts. Tonight's program includes: Richard Haisma/"Matter," Betsy Kagan/"Stream," Dance Spectrum/"Anima," Livia Blankman/"Crosscurrents," Tandy Beal/"Crazy Jane" and Oakland Ballet/"Bolero." Sat/11 as well with a different program: San Francisco Moving Company/"Country Suite" and "Les Fleurs du Mal," Paul Scardina Dance Company/"Go," Dance Spectrum/"Serenade Haffner," Tandy Beal/"Crazy Jane," Livia Blankman and Naomi Gruen/"Go No Go" and Margaret Jenkins Dance Company/"A Premiere." 8 pm. Palace of Fine Arts Theatre, Bay and Lyon Sts., SF. \$8. 221-3333, ext. 456.

"Intrusions": scenes and monologues dealing with the variety of intrusions women confront daily. Directed by Penelope Stella as part of Fort Mason's Perspectives in Women's Theatre Series. Discussion follows. 8 pm. Marina Music Hall, Bldg. 314, Laguna and Marina Blvds., SF. \$2. 441-5705.

"Eliminations." Winston Tong and Bruce Geduldig have eliminated sets and lights from the show they recently took to Europe. They perform tonight and Sat/11, Fri/17 and Sat/18 as part of the Eureka Theatre Summer Festival. Reservations advised. Midnight. Eureka Theatre, 2299 Market, SF. 863-7133.

Midnight assignments on the fringe of lunacy as Moonrise Productions presents "The Moon Opera," inspired by Karl Orff's 1938 opera "Der Mond." A work-in-progress by Julie Hebert of the Eureka Theatre, Barry Lane and Susan Tairstein. Catch it cheaper at Fort Mason before it opens at the Eureka Theater Summer Midnight Festival. Fri. and Sat. through Aug. 18. 8:30 pm. Bldg. 310, Laguna and Marina Blvds., SF. \$2.50. 863-7133.

***The Second Annual Mill Valley Film Festival.** Some of the highlights of this festival (which includes over 100 films) are tributes to three Bay Area directors: Fri/10, Gunvor Nelson and Dorothy Wiley with the world premiere of their newest film "Before Need," Sat/11 George Kuchar with a new unnamed film plus others; and Sun/12 a retrospective of films by Philip Kaufman. Some other selections of interest: "Northern Lights," by John Hanson and Rob Nilsson with many of our Bay Area actors, winner of best 1st feature at Cannes in 1979; "Rockers," a reggae Robin Hood tale filmed in Jamaica by Theodore Bafa-

loukos; an Australian cinema series with films by Pefer Weir, Fred Schepisi, John Power and Ted Kotcheff. Screened at three locations in Mill Valley. Some free shows and workshops. For more information call 383-5256.

"Sister Girl" is a ghetto love story outlining the mental conditions created by the ghetto environment, black on black crime and the poor abusing the poor, based on an incident that occurred in the Western Addition area of SF. The players are young people, 15 to 21 years old. Directed and choreographed by Danny Duncan. Opens tonight and plays Fri. and Sat. through Sept. 1. 8:30 pm. Third and Newcomb Sts., SF. \$3.50 advance, \$4 door. 824-0386.

***Kimono stencils** from the 19th century are on exhibit this month at the Environmental Arts Gallery. The stencils are made on rice paper soaked in persimmon juice, dried in the sun, smoked in the smoke from burning sawdust making it water repellent and then the designs are painted with persimmon juice again—it's a six month process. The opening is tonight from 5 to 7 pm and the show runs Mon.-Fri., 12 noon to 5 pm, through Aug. 31. 13 Columbus Ave., SF. 391-6307.

"Somewhere Else," a collection of dances concerned with the issues of physical disability, women's relationships and humorous fantasy, is prevented by Jill Steinwornyn tonight and Sat. at the Margaret Jenkins Dance Studio. 8:30 pm. Wheelchair access and sign language translation provided. 1590 15th St. (at Mission), SF. \$3.50. 334-5579.

"The Silent Clowns," a three-week festival of the films of the four giants of silent comedy—Chaplin, Keaton, Lloyd and Langdon—opens tonight at the Surf Theatre. Each program consists of new or high-quality prints and is accompanied by organ virtuoso Lee Irwin. Tonight: Chaplin's "Modern Times," Lloyd's "Safety Last" and Keaton's "The Paleface." Irving at 46th Ave., SF. 664-6300.

EAST BAY

The Third Annual African Film Society Festival has as its theme this year "Third World Films: One Struggle, Many Fronts." If gets underway tonight with a program about "Consciousness and Change" featuring "One Way or Another" (Sara Gomez, Cuba), a drama set in contemporary Cuba, at 8 pm, and "Blacks Britannica" (Koffi Mwinyipembe, USA), a film about racism in Britain from the black community's point of view, at 9:30 pm. The films are preceded by speaker Musindo Mwinyipembe, director of "Britannica," at 7:30 pm. Eastmont Four Theaters, 7000 Bancroft Ave., Oakl. Donation requested. 569-1558.

The 11th Annual Concord Jazz Festival presents jazz in its traditional form with the George Shearing Duo, the Concord Jazz All-Stars featuring

Marshal Royal, Snooky Young, Jake Hanna, Ray Brown, Cal Collins, Ross Tompkins and the Fraser MacPherson Trio. Sat/11 and Sun/12 also; see those dates for program information. 8 pm at the Concord Pavilion, 2000 Kirker Pass Rd. Reserved seats are \$6 and \$7.50, lawn seating is \$5, \$3.50 for 12 and under. Gates open at 6 pm for picnics. 798-3311.

"Lambfire A.D.," an imagic event in sound, dance, darkness and light, presented by Sangre Productions. Tonight and Sunday only at 8 pm, Epic West, 2640 College Ave., Berk., \$2.50. 549-1844.

11 Sunday

***Aikido,** the most spiritual of the Japanese arts of self-defense, is demonstrated today by people from Aikido Yoshin Kai of SF on the Peace Plaza stage at the Japan Center, Post and Buchanan Sts. 1:30 pm. Free.

***Sixth Annual Hop Jok Fair** offers Chinese art demonstrations, performances, food, games and information about community services today and tomorrow from 11 am to 10 pm at the Chinese Cultural Center, 750 Kearny St., SF, and Chinatown's Portsmouth Square. Free.

***The Mendocino Summer Art Fair** opens today with a juried show, crafts, music including Cajun, country, blues and swing, magic shows, mimes, and home-made foods. Sunday as well, 10 am to 5 pm. The Art Center, 45200 Little Lake St., Mendocino. \$1 (707) 937-5818.

A grand salsa dance presented by Babs International, a newly-formed group of salsa lovers, features the Bay Area debut of Orquesta Tipica Cienfuegos and Super Combo. Bimbo's 365 Club, Columbus Ave., SF. \$6 advance, \$7 door. 467-5176.

***Blues artists** gotta pay their dues, but the 7th Annual SF Blues Festival is free to all of us who just listen. Today's performers include Big Mama Thornton, Freddie Roulette, J.C. Burris, HiTide Harris and the Ron Thompson Band. On Sunday you can hear Louis Myers, Luther Tucker, Mel Brown, J.J. "Bad Boy" Jones and the Blue Sax Allstars among others. At Golden Gate Park Bandshell from noon to 6 pm. 431-8650.

"Music at the Vineyards" by the Debussy Trio from L.A., who perform music for flute, viola and harp. 3:30 pm at the Paul Masson Mountain Winery, Saratoga. The \$7 donation benefits KOED Channel 9. 257-7800.

Learn How To Be Happy In A Polluted World! That's what the National Health Federa-

tion's Health Convention promises. Over 70 speakers and hundreds of exhibitions, demonstrations and workshops focus on the latest techniques for total health, nutrition, energy and beauty. Today from 7:30 am to 10 pm and tomorrow from 7 am to 7:30 pm. Jack Tar Hotel, Van Ness and Geary Sts., SF. \$5 for a day, \$8 for the weekend. (212) 357-2181.

***Inverness Crafts Fair,** sponsored by the Environmental Action Committee of West Marin, a group dedicated to protecting the natural beauties of the Point Reyes Peninsula, offers etched glass, pottery, herb plants, xerography, palmistry, batik clothing, homemade foods, a book sale, entertainment and more. Today and Sunday from 10 am to 6 pm at the Inverness Firehouse Green. Golden Gate Transif runs often to Inverness on weekends, call them at 332-6600 for exact schedule.

***La Corte Musical,** a group of six musicians who perform improvisational Medieval and Renaissance Spanish music, presents a free concert tonight at the Mission Dolores Basilica. 8 pm. 3321 16th St., SF. 433-4897.

EAST BAY

Concord Jazz Festival presents the Charlie Byrd Trio, the Marian McPartland Trio with Mary Feltig-Park and the Concord Jazz All-Stars. Take Two with Cal Tjader, Scott Hamilton, Warren Vache, Cal Collins, Dave McKenna, Ray Brown, Jake Hanna and Dick Johnson. See Fri/10 for other information.

***The East Bay Dahlia Society's** annual show of cut blooms and arrangements opens today with thousands of choice summer blossoms. 1:30 to 5 pm today and 10 am to 5 pm this Sunday. Lakeside Park Garden Center, 666 Bellevue, Oakl. Free. 273-3090.

"Mosaic," a concert of traditional and modern music and dances from Egypt, Lebanon, Turkey and Armenia, is performed by Jazayer Amina, the Aswan Dancers, and Mimi and Devi-ja Delgado. 8 pm at Ashkenaz, 1317 San Pablo, Berk. \$2.50. 426-9097 or 282-7910.

***"Squash,"** an electric political comedy performed free in the parks by the SF Mime Troupe. Today and Sun. in Willard Park in Berk. 2 pm. 285-1717.

"Such Sweet Thunder": a 12-part suite inspired by Shakespearean plots and characters, composed by Duke Ellington and Billy Strayhorn, choreographed by Jane Brown and danced by the Lesser Oakland Dance Theatre. Sat., 8:30 pm, and Sun., 7:30 pm, through Sun/26. 4226 Park Blvd., Oakl. \$3.50, \$2.50 seniors, under 12, unemployed. 530-6611.

12 Saturday

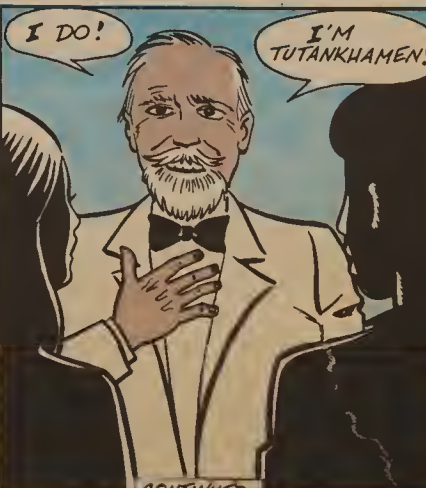
"Stiffelio," Verdi's opera about a married Protestant priest who discovers that his wife has committed adultery, is Pippin's Pocket Opera's latest presentation. Tonight, Thurs/16 and Thurs/23 at the Little Fox Theater, 533 Pacific Ave., SF. 8 pm. \$5, \$6.50, \$7. 474-3226.

The Jennifer Clevinger Quartet, featuring Vince Wallace, presents an evening of 1979 bebop in a flamboyant jazz

PHOTOS BY DAVE PATRICK



SAN FRANCISCO GOTHIC



CONTINUED...

By Trina Robbins

style 8:30 pm at the Marina Music Hall, Bldg. 314, Fort Mason, Laguna and Marina Blvds., SF \$2.50. 658-7309

"Experimental Erotica" is a program of films by seven Bay Area artists engaged in exploring new possibilities for the genre of "blue" movies. Includes the SF premiere of "Lotus," a surreal fantasy on the feminine principal by Coni Beeson. 8 pm at Intersection, 756 Union St., SF. \$2. 397-6061

★ **An afternoon of ballet** at Stern Grove features Carlos Carvajal's Dance Spectrum performing "Secret Silence," "Commedia," "Serenade Haffner" and "Wind Song." 2 pm. 19th Ave. and Sloat Blvd., SF. Free. 398-6551.

Blondie (Heart of Glass) and **Nick Lowe** (I Love the Sound of Breaking Glass) in concert together. Could be a wild show. Oakland Auditorium Arena, 10 10th St., Oakl. 8 pm. \$8.50 advance, \$9.50 day of show. 451-7264

★ **Fog-bound at the beach?** There's a reception today to open an exhibit of drawings and paintings by Renee Harwin and ceramics by Carol Zell at the A.G. Gallery, 3445 Shoreline Highway, Stinson Beach. 1 to 4 pm. Show runs Thurs.-Sun., 1 to 5 pm, through Sept. 6. 868-0414.

★ **Masterpiece Radio Theatre** presents a four-part dramatization of "Far from the Madding Crowd," Thomas Hardy's classic novel, on KCSM-FM. Starting tonight, then Sundays through Sept. 2 at 8 pm with repeats on Thursdays at 11 pm. FM 91.1. 574-6427.

Jane Finch, former lead dancer with Viola Farber's NY company, is in residence this summer at the Margaret Jenkins Dance Studio. She's performing tonight with Michael Immerman. 8 pm. 1590 15th (at Mission), SF. \$3.50. 593-6476.

EAST BAY

★ **The Oakland Municipal Band** performs its 12th free concert of the season today at 2:30 pm. Program includes several marches, "Dixie," Strauss's "Tales from the Vienna Woods," the overture to Wagner's "Reinzi" and selections from Jerome Kern's "Show Boat." Edoff Memorial Bandstand on the shore of Lake Merritt, Oakl. 273-3090.

Concord Jazz Festival pre-

sents Louie Bellson and his Big Band, Ray Brown Trio with Monty Alexander, Ernestine Anderson with the Ray Brown Trio and the Eddie Duran Trio. See Fri/10 for other information.

13 Monday

The Eureka Theatre presents an evening of sophisticated musical entertainment as part of its summer-long festival of experimental performance featuring virtuoso whistler Jason Serinus, singer Diane Sampson and the music noir of Sigrid Wurschmidt and Robert DiMatteo. Tonight and Tuesday at 8 pm. 2299 Market (at 16th St.), SF. \$3.50. 863-7133.

"Punk Globe" is one year old, and editor Ginger Coyote is having an anniversary party at the Mabuhay Gardens to celebrate the magazine's first year. Entertainment will be provided by Eye Protection, Times-5, Menace and The Tools, with videotapes shown by Target, plus surprise guests. 443 Broadway, SF. 956-3315.

EAST BAY

"Voices of the Mountains" is a concert of Appalachian music by Guy Carawan and friends. It's traditional bluegrass music: hammer dulcimer, banjo, guitar and songs about the lives of miners, mill workers and all the people of the mountains. 8:30 pm at La Pena, 3105 Shattuck, Berk. \$2.50. 849-2568.

14 Tuesday

★ **"Rock Island"** for 93¢ at 8:30 pm at the Old Waldorf. This rock band, "taking one more

step in their steady climb to rock stardom," performs as part of KYA-FM's 93¢ concert series. Also appearing: "Stranger." 444 Battery St., SF. 397-3884

"H.M.S. Pinafore," Gilbert and Sullivan's lively burlesque of the British Navy, sails into the Geary Theater this week to launch a nationwide tour. Directed by Allan Lokos of "Gilbert and Sullivan A La Carte," the acclaimed touring production. Previews tonight and Wednesday for \$1 less, and plays Tues.-Thurs. at 8 pm, Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm, and Sun. at 3 and 7:30 pm. 450 Geary St., SF. \$6-\$15. 673-6440.

★ **Yuzo Nakano** exhibits "Intaglio and Mixed Media on Paper," largely monoprints produced by combinations of etching, drawing and chine colle (collage). Opens today at the Soker-Kaseman Gallery. Tues.-Sat., noon to 6 pm, through Sept. 8. 1457 Grant Ave., SF. 989-6452.

EAST BAY

Classic Bergman at the U.C. Theatre with "The Seventh Seal," 8:50 pm and "Wild Strawberries," 7 and 10:45 pm. 2036 University Ave., Berk. 843-6267.

Rickie Lee Jones is an "overnight sensation," who has been described as a combination of Tom Waits and Joni Mitchell and she's singing tonight at Zellerbach Auditorium on the U.C. campus in Berkeley. With Sam Diego. 8 pm. \$7.50, \$8.50. 642-9988

15 Wednesday

"The Organic Princess," a "roman-fleuve in 3 parts based on the erotic imaginations of several cultures," is poet/novelist/critic Andrei Codrescu's recently completed work, which he reads from tonight at 80 Langton St. 8 pm. \$2. 626-5416.

Artistry on film in this program of "Picasso is 90," a biography filmed on location at the Pushkin Museum in Moscow, the Hermitage in Leningrad and the Museum of Modern Art and the Metropolitan in New York, and "The Mime of Marcel Marceau," a view of the French pantomimist's work, both on-stage and behind the scenes. 8 pm at the Above Board Theater, 14 Otis St. (corner of Mission and South Van Ness), SF. \$2. 751-2168.

"Spontaneous Human Combustion" ignites the Julian Theater as members of Duck's Breath Mystery Theater present three special summer projects, described by Duck Bill Allard as "a more subtle, individual approach" to theater than their usual screwball comedy. Tonight, Fri/17 and Sat/18 and Wed/22-Fri/24. 8 pm. 953 DeHaro St., SF. \$4. 647-8098.

EAST BAY

★ **"Saturday Night,"** by Jerome Kass, is an intimate glance at the fantasy lives of two single women who have fashioned an imaginary world of adventure and romance, as they meet every Saturday night. Opens tonight and plays Wed through Aug. 29. 8 pm at the Berkeley Stage Company, 1111 Addison, Berk. 99¢. 548-4728

16 Thursday

★ **Swahili Watuzuri Dancers** and Drummers give a free concert today at the Band Shell in Golden Gate Park as part of City



Silent-film comedian Harold Lloyd in "Safety Last."

Charlie Chaplin chews on boiled shoes, Harold Lloyd battles the hands of a giant clock, Harry Langdon falls for a gangster's moll, Buster Keaton survives a disastrous cyclone that ravages a Mississippi riverboat, Jackie Coogan, as a homeless waif, proves the perfect foil for the Tramp.

These scenarios and many more are part of "The Silent Clowns," a three-week, 32-film tribute to the legendary comics of the earliest American cinema. Starting Fri., Aug. 10, the Surf Theatre will host these three-film programs (except Aug. 18, when two films are scheduled), with programs changing daily in repertory style.

"The Silent Clowns," which is being presented in association with film archivist Raymond Rohauer, features organ accompaniment by Lee Erwin. Erwin, who is cosponsoring the film festival, began his professional career at age 12, playing silent film scores in movie palaces across the country. During the "live" television era, Erwin played organ for many of the soap-operas that were taped in New York City. He re-entered the world of the silents almost ten years ago, when the New York Chapter of the American Organ Society commissioned him to write a new organ score for the Gloria Swanson film *Queen Kelly*.

"The Silent Clowns" opens with three choice movies: *The Circus* (1928), with Chaplin, at 8:45 p.m.; *Sherlock Jr.* (1924), with Keaton, at 7:15 and 10 pm; and *Never Weaken* (1921), a Lloyd short, which will play between features.

"THE SILENT CLOWNS," Aug. 10-Aug. 30, tickets \$3.75 evenings, \$1.75 matinees (Wed., Sat. and Sun.), Surf Theatre, Irving at 46th Ave., SF; the Surf can be reached by Muni lines N (Judah) and 18. For more info, call 664-6300.

—Michael Branton

Celebration Inc.'s series of Thursday concerts. 1 pm to 3 pm. 552-4387

★ **Russian dissident** Ida Nudel is the subject of an untitled documentary filmed in Siberia about her life in exile, which was recently smuggled out of the Soviet Union to this country. Shown tonight at the SF Jewish Community Center along with "Children of Gulag" 8 pm. 3200 California St., SF. \$1. 346-6040.

EAST BAY

"A Thousand Clowns," Herb Gardner's classic comedy, is presented by Buffalo Productions. Previews tonight and Friday at Theatre Metamorphose. Preview tickets are \$2.50. The show opens Sat/18 and plays Thurs.-Sun. at 8 pm through Sept. 23. 2525 8th St., Berk. 548-7677.

American Film Theatre, a distinguished program of film adaptations of great modern plays starring the finest screen actors and actresses, is continuing at the U.C. Theatre. Tonight: "Rhinceros," Ionesco's absurdist satire of modern life with Zero Mostel, Gene Wilder and Karen Black, 9:20 pm. Also "Waiting for Godot," by Samuel Beckett with Zero Mostel and Burgess Meredith, 7:30 pm. 2036 University Ave., Berk. 843-6267.

17 Friday

"Indian Classical Music and Dance," a Friday night series, presents Chitresh Das, "actor, mime, reciter and rhapsodizer," with his Chhendam Dance Company and Zakir Hussain on tabla. 8 pm. Old First Church, Van Ness and Sacramento, SF. \$4. Childcare available. 454-6264.

Elayne Boosler, new female comic who has appeared on all the big T.V. talkies, performs at the Great American Music Hall tonight with comic juggler Mike Davis. 9 and 11 pm. 859 O'Farrell St., SF. \$5. 885-0750.

"The Pantomime Clown," with Michael Hennessey is illusion-creating classic mime, music and comedy with audience participation encouraged. 8:30 pm at the Marina Music Hall, Bldg. 314, Fort Mason, Laguna and Marina Blvds., SF. \$3. 922-5443.

★ **"No Publicity"** is an exhibit of visual works/paintings, multimedia works and film, by artists living in the Goodman Bldg. Reception tonight from 6 to 10 pm with a musical performance by Khevan Lennon-Onaje. Show

runs Wed.-Fri., 5 to 8:30 pm and Sat., noon to 8:30 pm, through Sept. 25. Goodman Artworks Gallery, 1121 Geary Blvd., SF.

EAST BAY

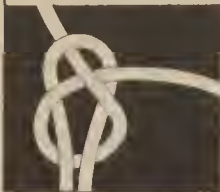
"The Sistuhs," by Sandra Sharp, profiles black women's lives, loves and the ways they survive, starting tonight at the Oakland Ensemble Theatre. Thurs.-Sat. at 8:30 pm and Sun. at 5:30 pm through Sept. 23. 661 13th St., Oakl. 832-8030.

The Bloom Trio, violinist Claudia Bloom, pianist Jonathan Bloom and cellist Madeline Bloom, play piano trios by Haydn, Beethoven and Brahms tonight at the Berkeley Piano Club, 2724 Haste St., Berk. 8 pm. \$2. 841-7198.

C.K. Ladzekpo brings his African Music and Dance Ensemble to the Cazadero Music Camp tonight. Cazadero is a 17½ acre music camp owned by the City of Berkeley on the Russian River, which offers performances, classes and workshops for youths and adults. Camp facilities and complete recreational facilities are available. Tonight's performance is of traditional African music and dance performed by over 15 artists. 8 pm. \$3. For further information. 549-2396.

★ indicates admission of \$1 or less.
—Jennifer Poole

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New Wave...

AUGUST		DIARY
friday 9-2am	saturday 9-2am	sunday 3-6pm
10/ Mirasol \$2	11/ Mirasol \$2	12/ Nch Mercy Winston Tong \$3
17/ NIGHT TRAIN \$2	18/ EAST BAY MUD \$2	19/ JOE REES TARGET VIDEO INTERNATIONAL WAVE \$1 N.Y./LA, EUROPE YEX PTOL
24/ Mirasol \$2	25/ Mirasol \$2	26/ After Boys \$3 PINK SECTION
31/ Sabstunde \$2.50	SEPTEMBER IS JAZZ MO. Jazz greats of the Savoy Tivoli EVERY WEDNESDAY NITE	

1434-1438 UPPER GRANT AVENUE
SAN FRANCISCO CALIFORNIA 94133
362-7023
design/illustration ~ tom predeville

continued from page A10

accompanied by supporting text, drawings and photographs from their current European tour Tues-Sat., noon-5 pm, through Aug. 18. La Marmelle, Inc., 70 12th St., SF. Free. 431-7524

"Travel with Dance Theater": an evening with Ma'Shallah, Middle-Eastern dance and music troupe, and the Starlish Theater, a contemporary mask-dance-music-theater group Sat/11 and Sun/12 at 8 pm. Studio Eremos Theater, 401 Alabama St. (corner 17th), SF. \$2. 552-3541

"Lambfire A.D.": an imagic event in sound, dance, darkness and light presented by Sangra Prods. Fri/10 and Sat/11 at 8 pm. Epic West, 2540 College Ave., Berk. \$2.50. 549-1844

SHORT RUNS

"The Music Man": the Oakland Summer Theatre presents Meredith Wilson's well-known musical, directed by Valerie Crawford. Fri/10 and Sat/11 8 pm. Metropolitan Theatre, 1426 Alice, Berk. \$3. 273-3896

"Merton of the Movies": a farce by George S. Kaufmann and Marc Connelly which, in 1922, spearheaded the satirical attacks Broadway was to make on its new and menacing rival in Southern California. Plays Wed-Sat. through Aug. 18 at 8 pm. Also 2 pm matinee on Sun/11. Old Chestnut Drama Guild, Zellerbach Aud., UC Berk. \$5. \$3.50 students. 642-9988

"Squash": The San Francisco Mime Troupe's latest musical comedy. Two shows this week in Berkeley at Willard Park. Sat/11 and Sun/12 at 2 pm. Free. 285-1717

"Damn Yankees": by the San Jose Civic Light Opera. Thurs/16-Sun/19 and Thurs/23-Mon/26 8 pm plus 2 pm matinees on Sat. and Sun. Center for the Performing Arts, 255 Almaden Blvd., San Jose. \$7-\$12. (408) 286-6841

"Eliminations": Winston Tong's elusive performance piece with Bruce Gedling. Now at midnight at the Eureka Theatre, Fri. and Sat. through Aug. 18. 2299 Market, SF. \$3. 863-7133

"Old Acquaintance, New Beginning": a musical theatre work by the SF Lyric Theatre Guild, formed to encourage the growth and innovation of the American musical theatre. Mon/13 at 8 pm. Herbst Theatre, Van Ness and McAllister, SF. \$5.50-\$25. 431-3433

"Spontaneous Human Combustion": three one-acts by members of Duck's Breath Mystery Theater, described by director Bill Allard as a "more subtle, individual approach" to theater than the usual screwball comedy of the Ducks. Wed/15, Fri/17, Sat/18, and Wed/22-Fri/24 8 pm. Julian Theater, 953 DeHaro, SF. \$4. 647-8098

"Saturday Night": a play by Jerome Kass about the fantasy lives of two single women who create an imaginary world for themselves, full of adventure and romance, as they meet together every Saturday night. Wed/15, Wed/22 and Wed/29 at 8 pm. Berkeley Stage Company, 1111 Addison St. (off San Pablo), Berk. 99¢. 548-4728

One-Act Play Readings presented by the SF Public Library. Wed/15 at 7 pm. Ortega Branch, 39th and Ortega, SF. Free. Call for plays to be read. 681-1848

COMEDY/CABARET

Eureka Festival Cabaret: an evening of sophisticated musical entertainment featuring virtuoso whistler Jason Serinus, singer Diane Sampson and the music noir of Sigrid Wurschmidt and Robert Dimatteo. Mon/13 and Tues/14 at 8 pm. Eureka Theatre, 2299 Market (at 16th), SF. 863-7133

"Breakfast in Marin": Brenda Warren and Barbara Friedkin wrote this musical comedy about a young woman from Ohio and her adventures in Marin County. Mon. and Tues. through Aug. 28 8 pm. Chez Jacques, 1390 California, SF. \$3.50. 775-7574

"Judy's Songs: A Celebration": a revue of Judy Garland songs and dance previewing Fri. and Sat. through Sept. 15, before moving to the big city in the fall. 8 pm. Santa Clara Arena Theatre, 3091 El Camino Real, Santa Clara. \$5. 998-4126

"Double Feature": a theater group appearing every Saturday at midnight, performing in tandem with the "Rocky Horror Picture Show." Strand Theatre, 1127 Market St., SF. 552-5991

"Quirks": a revue in the classic tradition, which takes a satirical look at the Seventies. Fri. at 8:30 pm and Sat. at 7:30 and 10 pm. Open Theater, 441 Clement St. (at 6th Ave.), SF. \$5. 386-3086

Spaghetti Jam: performs improvisational comedy skits, Fri-Sat., 9 pm, with a tree "Midnight Show" at 11:30 pm. Jam members conduct a workshop on improvisational basics, Mon., 8:30 pm. Old Spaghetti Factory, 478 Green, SF. \$2. 421-0221

"An Evening at Widow Begbick's": Barry Koron's popular musical cabaret, based on characters from the work of Bertolt Brecht and Kurt Weill, returns to Chez Jacques, with Carolyn Zarenba recreating her role as Widow Begbick in the Berlin of the Twenties and Thirties. Production plays Fri/20 at 8 pm and Sat/21 at 7:30 pm. Chez Jacques, 1390 California, SF. \$4.50-\$5.50, discounts for students and seniors. 775-7574

Midnight Comedy Series: Friday nights at midnight at the Chi Chi Theater Club. Fri/10. Bill Farley, 1976 Comedy Competition Winner, with Mike Moto. Fri/17. Dana Carvey, 1977 Comedy Competition Winner, with Johnathan Szeles. 440 Broadway, SF. \$3, 1 drink minimum. 392-6213

CHILDREN'S PRODUCTIONS

★ "Manora, the Bird Princess": puppeteer Lewis Mahlmann uses his marionettes and authentic costumes to tell this Siamese fairytale about Prince Rama's adventures as he tries to win the hand of Princess Manora. Daily at 11 am, 2 and 4 pm, through Sept. 7. Children's Fairland, Grand Ave. and Park View Terrace, Oakl. Free (after paying 75¢ admission to the park). 273-3090

"Superman": presented by the San Jose Children's Musical Theatre. Thurs-Mon. Aug. 9-Aug. 13. 10 am, 3 and 8 pm on Thurs-Sat., 3 and 6 pm on Sun. 10 am on Mon. Montgomery Theater, San Jose Cultural Center. \$4.50, \$3.50 child. 288-KIDS

★ Indicates general admission of \$1 or less.
—Jennifer Poole

DANCE

San Francisco Ballet: The third program of the ballet's summer season at the Geary Theatre includes "Jinx" (Christensen/Britten), "Bach Duet" (Smuin/Bachi), "Quattro a Verdi" (Smuin/Verdi) and "Peter and the Wolf" (Weiss/Prokofiev). Tues/7, Thurs/9-Sat/11 at 8 pm

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and Sun/12 at 2:30 pm 415 Geary Blvd., SF \$3 50-\$15 673-6440

The Xoregos Performing Company presents an evening of seven dance pieces including "Act-ivity," a new work choreographed by Rael Lamb to a score by European new wave composer Jean Michel Jarre "Isadora Suite" "Moonflower," "Shadowfall" and "Brahms's Waltzes" Fri/10-Sun/11 at 8 pm, The Victoria Theatre 16th and Mission Sts., SF \$6, \$4 50 431-7600

Jane Finch, in residence this summer at the Margaret Jenkins Dance Studio, performs with Michael Innerman Sun/12 at 8 pm. At the studio, 1590 15th St., SF \$3 50 593-6476

Michelle Larson performs her new duet made possible by a grant from the NEA's Choreography Fellowship With Susan Welti Fri/10-Sun/12 at 8:30 pm. Centertospace, Project Artaud Bldg., 2840 Mariposa, SF 839-3267

Kei Takei, experiential NY dancer, performs an environmental dance created by her especially for the Museum of Modern Art's new exhibit, Noguchi's "Imaginary Landscapes" Fri/10 and Sat/11 at 2 pm. Van Ness and McAllister SF 863-8800

Mangrove, the men's performance collective known for their work with contact improvisation, performs every Fri-Sun through Aug. 8:30 pm. Southern Exposure Gallery, 401 Alabama (at 17th), SF \$3. Call for exact programs 552-4190

"Such Sweet Thunder", a 12-part suite inspired by Shakespearean plots and characters, composed by Duke Ellington and Billy Strayhorn, choreographed by Jane Brown and danced by the Lesser Oakland Dance Theatre Sat 8:30 pm, and Sun, 7:30 pm, through Aug. 26 4226 Park Blvd., Oakland \$3 50, \$2 50 seniors, under 12, unemployed 530-6611

"Somewhere Else", dances concerned with physical disability, women's relationships and humorous fantasy by Jill Steinworn Fri/10 and Sat/11 at 8:30 pm. Margaret Jenkins Dance Studio, 1590 15th St. SF 334-5579

—Jennifer Poole

KIDSTUFF

★ **Bug Club**: bring a bug, dead or alive, Sat/11, 10 am-noon, Insect Zoo, Children's Zoo, SF Zoo, Sloat at Great Highway, SF, 504, 661-2023

The Fantomime Clown: Michael Hennessey presents mime, juggling, magic and music, Sun/12, 11 am and 1 pm, Marina Music Hall, Fort Mason Center, Bldg. 314, Laguna at Marina, SF, \$2 50 adults, \$1 50 children, 922-5443

★ **Magic Show**: by Ken Scott, Tues/14, 3 pm, Excelsior Library, 4400 Mission, SF, free, 586-4075

★ **Mask making**: with the Trip-Out Truck (de Young Museum), for children ages 6 and up, Wed/15, 2-4 pm, Glen Park Library, 653 Chenery, SF, free, 586-4144

★ **Catch Me If You Can**: puppet show by the Trip Trap Troupe, Thurs/16, 3 pm, Eureka Valley Library, 3555 16th St., SF, free, 626-1132

★ **A Ghostly Story with Music**: with Beatrice Bowles, Thurs/16, 7:30-9:30 pm, Storyspace, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 558-3770

PARENTING

Relationship and Stress for Single Parents: with Laurel and Ed McIntyre, family counselors, Wed/15, 7-9 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF, 334-7474

★ indicates general admission of \$1 or less.

—Harriet Salley

MIND & MATTER

★ **How to Write Clearly**: with Michael Lipman, Russell Joyner, Robert Wanderer, Fri/10, 8 pm, Homestead Savings and Loan, 130 West Portal, SF, free, 661-3541

★ **August Salon Meeting**: author Mary Mackey talks about self-publishing and reads from her first book, "Split End," Fri/10, 7:30 pm,

Feminist Writers' Guild, 1215 Waller SF \$1, 431-4661

★ **Feminist Writers' Guild**: monthly salon/meeting/open reading, Fri/10, 7:30 pm, 1215 Waller, SF \$1 431-4661

Disco Dancing: instruction and a dance with Diane Jarmolow and Phil Kennedy Fri/10, 8 pm, Treasure, 1738 Ninth Ave., SF, \$4 women half price, 665-9990

Rafting on the American River: ride the rapids for two days, Sat/11-Sun/12, Central Y.M.C.A., 220 Golden Gate, SF \$97, includes transportation, food, camping accommodations and certified guide, 885-0460

Sexual Jealousy and Personal Growth: a conference on the personal and social dynamics of jealousy, with Dr. Ayala Pines and Dr. Elliott Aronson, Sat/11-Sun/12, 9:30 am-4 pm, 155 Dwinelle Hall, UC Berk \$45, 642-4111

Eurythmy: a workshop on sound perception, with Jean Carlsson, Sat/11, 10 am-5 pm, Holistic Health Institute, 1623 Tenth Ave., SF, \$18, 665-3200

"The Quantum Leap: Making the Transition from Pregnancy to Motherhood": a workshop with Emmie Poling, Sat/11, 10 am-5 pm, Holistic Childbirth Institute, 1627 Tenth Ave., SF, \$18 665-3200

★ **Brush Lettering Calligraphy**: a demonstration by Alan Blackman, Sat/11 10 am-noon, Commission Room, Main Library, Civic Center, SF, free, 558-3191

The "Independent Watcher": a workshop on that part of the mind which observes itself, Sat/11, 9 am-5:30 pm, Nyingma Institute, 1815 Highland Place, Berk, \$25, 843-6812

"Women, Building": Lynn Lonidear discusses experiences surrounding the bringing into existence of the SF Women's Building, Sat/11, 8:30 pm, Circus a la Mode, 2525 Eighth St., Berk, \$2-\$4, 841-6500, ext. 394

★ **Parkinson's and Occupational Therapy**: a lecture by Mitzi Dean, Sat/11, 1:30-3:30 pm, Garden Sullivan Building, Presbyterian Hospital, Clay above Webster, SF, free, 567-5520

Etruscan Sites and Artifacts: an archeological slide lecture by Father Benjamin F. Sargent, S.J., Sat/11, 2:30 pm, Cowell 113, USF Golden Gate at Kitzbridge, SF, donation requested, 666-0600

Health Convention: with over 50 renowned doctors, films and exhibits, Sat/11-Sun/12, Jack Tar Hotel, Van Ness at Geary, SF \$5 per day or \$8 for entire weekend, (213)357-2181

Body Work Seminar: with Gottfried Hewer, teacher at Bio-Energy Center, London, Sun/12, 7-10:30 pm, Cooperative Community Center 777 Valencia, SF 552-5445

★ **Raksha Bandham**: a celebration of the ancient Indian Festival of the Sacred Thread, Sun/12, 4-6 pm, Brahma Kumaris Raja Yoga Center, 1272 20th Ave. SF, free, 665-8878

Health Convention: learn how to be happy in a polluted world, sponsored by the National Health Federation, Sat/11 7:30 am-10 pm, Sun/12, 7 am-7:30 pm, Jack Tar Hotel, Van Ness at Geary SF, \$8, (213)357-2181

Alcatraz for Photography Enthusiasts: reserved for photography clubs, Sun/12 and Sun/19, departs 2:15 pm, from Pier 43, Fisherman's Wharf, SF, \$2, 546-2805

★ **Lower Extremities and Running Injuries**: a lecture and training session with Dr. Andrew Carver, Sun/12, 8 am, SF Marathon Clinic, "little" Marina Green, Laguna at Marina, SF, free

Pendulum and Crystal Ball: become familiar with these tools of affirmation and divination, for women only, Sun/12, 6-10 pm, Circus a la Mode 2547 Eighth St., Berk, \$10-\$20, 655-6064

"Pamper Yourself: Creative Dressing": a workshop on how to create the illusion of wearing expensive designer styles, with model B. J. McAllister, Mon/13, 7:30 pm, SF Jewish Community Center, 3200 California, SF, \$10, 346-6040

★ **Deep Bodywork/Postural Integration**: a lecture and demonstration followed by hot tub, Mon/13, 7:30 pm, The Center for Release, 1057 Steiner, SF, \$1, 552-4985

Progress and Poverty 1879-1979: film and discussion on the economic and historical legacy of Henry George, "The Prophet of San Francisco," Mon/13, 7:30 pm, West Portal Library, 190 Lenox Way, SF, free, 566-4584

Current Controversies in Nutrition: David Keiper lectures on how to clear up confusions about the proper use of vitamins, minerals and supplements, Tues/14, 8 pm, The Network Coffeehouse, 1036 Bush, SF, \$1 50, 989-6097

★ **Building the Golden Gate Bridge**: a film and discussion with architect Jay Turnbull and historian Gray Bridge, Tues/14, 7:45 pm, Haas-Lillenthal House, 2007 Franklin, SF, \$1, 441-3000

★ **Mexico, from the Tarahumara Country to Zinacantan in Chiapas**: a slide/lecture by Doris Whitney, Tues/14, Mission Library, 3359 24th St., SF, free, 824-2810

Prostitution: the pros and cons of legalization, a symposium at the National Organization for Women's general meeting, Tues/14, 7:30 pm Women's Building, 3543 18th St., SF, child care provided, 398-6312

Being Single Creatively: a lecture on society's view of the single person, by Charles Fracchia, Tues/14, 8 pm, SF Jewish Community Center, 3200 California, SF, \$3, 346-6040

Women's Inner Reflections: Sue

Roberts conducts talk, reading and expressive writing for women, Tues/14 7-9:30 pm, Fort Mason Center Bldg 312, Laguna at Marina, SF, \$4 533-4367

Nutrition, Posture and Chiropractic: a lecture by the Latimer Chiropractic Office, Wed/15, 7:30 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 566-2238

★ **Poetry Reading**: with Marge Summerfield, Sherni Jafree and Sarah Howard, Wed/15, 8 pm, Cody's Books, 2454 Telegraph, Berk., \$1 845-3097

★ **"Winning at Losing: the Thin Within Approach"**: an introductory lecture, Wed/15, 7 pm, Sheraton-Palace Hotel, Market at New Montgomery, SF, free, 832-8480

The Pay Off: a workshop on how to plan for that raise and promotion, with Kathleen Boswell, Wed/15, 5:30-7 pm, Woman Organized for Employment, 127 Montgomery, Room 304, SF, \$5, 982-8961

Urban Aquaculture: a lecture by Michael Coblenz, aquaculture systems researcher, Wed/15, 7:30 pm, Integral Urban House, 1516 Fifth St. Berk \$2, 525-1150

"Foresteering the City: A Tribute to Adolph Sutor": a lecture by Gray Brechin on Sutor's attempts to bring the country to the city, Wed/15, 8 pm, Fireman's Fund Forum, 3333 California, SF, \$5, 441-3000

★ **Space Habitats**: low-level radiation effects on space settlements, discussion presented by L-5 Society, Wed/15, 7:30 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 986-4275

★ **Small Businessman's Seminar**: sponsored by the Sunnyvale Chamber of Commerce, Sunnyvale Public Library and U.S. Small Business Administration, Wed/15, 8 am-4 pm 456 West Olive Sunnyvale, free, 736-4971

★ **Children of the Gulag**: an evening dedicated to the plight of Russian inmates in Soviet prison camps, two films and a discussion, Thurs/16, 8 pm, SF Jewish Community Center, 3200 California, SF, \$1 346-6040

★ **Pro Women's Softball Team Competes in China**: the subject of a slide show and talk, at meeting of the Bay Area Women's Sports Association, Thurs/16, 7:30 pm, Women's Building, 3543 18th St., SF, free, 731-1860

★ **Stress: A Matter of Choice**: a lecture by Dr. Alan Monal followed by a demonstration of biofeedback to reduce stress, Thurs/16, 10 am, South Science Bldg. room 204, Cal State, Hayward, free, 881-3724

Book Review: Wanda Adams analyzes "Black Macho and the Myth of the Superwoman" by Michele Wallace, Thurs/16, 7:30 pm, Radical Women, 2651 21st St., SF, for information on childcare, call 824-1497 in advance

Radical Psychiatry Summer Institute: 4th Annual Conference, Thurs/16, 7 pm, Fri/17-Sat/18, 9 am-6 pm, Sun/19, 10:30 am-1:30 pm, Fort Mason Center, Bldg. 314, Laguna at Marina SF, \$65, 567-0245

★ indicates general admission of \$1 or less.

—Harriet Salley

RADIO

FRIDAY/10

Oakland A's: vs. Minnesota in a double header, 2:40 pm, KXRX 1500 AM

Jazz Revisited: "The Mourned"—recordings by jazz musicians who died young, 5:30 pm, KALW 91.7 FM

Giants: vs. Los Angeles Dodgers in SF, 7:15 pm, KNBR 680 AM

Beethoven: The Fine Arts Quartet perform Beethoven's String Quartet in B Flat Major, Opus 18, No. 6, String Quartet in E Flat Major, Opus 74, and String Quartet No. 14 in C Sharp Minor, Opus 131, 7:30 pm, KUSF 90.3 FM

Willard Van Dyke: Photographer/Cinematographer—during his 50-year career, Willard Van Dyke has worked with some of the world's greatest photographers and cinematographers and has served as director of the prestigious film department at New York's Museum of Modern Art, 8 pm and Tues/14 at 1 pm, KCSM 91.1 FM

Modern American Political Song: features the history of the Weavers, the most popular singing group in the early Fifties, their rise to the top of the charts with "Goodnight Irene," their cold-war battles with music industry blacklisting and their destruction at the hands of professional anti-Communists. Tonight's show also includes Woody Guthrie's story and songs, told and sung by Bob Dylan, Marjorie and Arlo Guthrie, Pete Seeger, Ramblin' Jack Elliott, Will Geer, Country Joe MacDonald and features many of Woody's own recordings, remastered, re-recorded and presented here for the first time in high-fidelity sound, 8:30 pm, KPFA 94 FM

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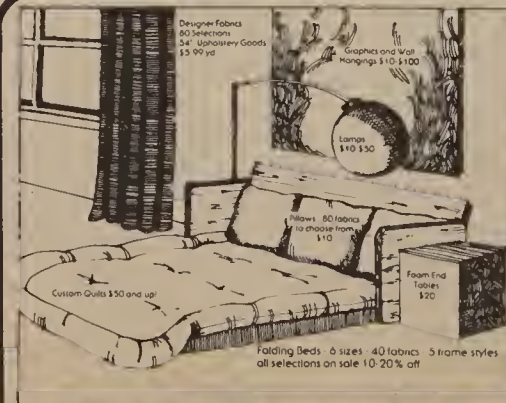
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continued from previous page

SATURDAY/11

A Walk with Judith: Judith Waldhorn explores 24th Street, between Guerrero and San Jose architecture to sewer gates, 9 am, KALW 91.7 FM

Oakland A's: vs. Minnesota, 10:55 am, KXRX 1500 AM

Nicaragua People in Need: KPFA and the Solidarity Committee for Non-Intervention in Nicaragua invite you to listen to an afternoon of informational and musical programming to raise funds for the reconstruction of war-torn Nicaragua, programming includes music, poetry, a history of the struggle of the people of Nicaragua, a discussion with representatives of the new Nicaraguan government about the directions that country will take in the coming years and an update, direct from Nicaragua, on the latest news, noon-6 pm, KPFA 94 FM

Giants: vs. Los Angeles Dodgers in SF, 12:45 pm, KNBR 680 AM

Oakland Raiders: pre-season schedule vs. San Francisco 49ers, 5:30 pm, KGO 810 AM

Soccer: San Jose Earthquakes vs. San Diego, 7:45 pm, KXRX 1500 AM

Glen Campbell Music Special: 8-10 pm, KNBR 680 AM

A Journey of Transformation: Brugh Joy, medical doctor, healer and author of "Joy's Way," shares insights about the process of personal transformation, 8-10 pm, KOED 88.5 FM

Newport Jazz Festival: with Eubie Blake and Marian McPartland, simulcast with Channel 9, 9 pm, KOED 88.5 FM

Creative Writing: with Herb Mills, a member of the Waterfront Writers, a group of Bay Area Longshore workers, 11 pm, KUSF 90.3 FM

SUNDAY/12

Sharing and Caring/A New Lifestyle: with Eric Raimy, author of "Shared Houses, Shared Lives," Living in new ways and the emergence of the extended family community are examined in depth, 7-8 am and Mon. at 3-4 am, KXAN 95 FM

Oakland A's: vs. Minnesota, 10:55 am, KXRX 1500 AM

Giants: vs. Los Angeles Dodgers in SF, 12:45 pm, KNBR 680 AM

"Far From the Madding Crowd": in the first episode of the Thomas Hardy novel, Bathsheba, a young and penniless country girl, rejects a marriage proposal from Gabriel Oak, one of her suitors. Later, having inherited a small farm, she saves him from financial ruin by employing him as a shepherd, 8 pm and Thurs/16 at 11 pm, KCSM 91.1 FM

Sunday Night Opera: features Mozart's "Idomeneo," performed by soloists Edith Mathis, Julia Varady, Wieslaw Ochman, Peter Schreier, Hermann Winkler and Eberhard Buechner with the Leipzig Radio Chorus and the Dresden State Orchestra, conducted by Karl Boehm, 8 pm, KKH 95.7 FM and 1550 AM

What's New in Learning?: Is one side of the brain more important than the other? Researchers have made discoveries that are changing popular conceptions. Lawrence Johnson has the details, 8:25 pm, KCBS 740 AM

Three Jewels in the Lotus II: tonight's program features Stewart Emery, 9-11 pm, KALW 91.7 FM

MONDAY/13

Police Chief Charles Gain: followed by Bob Barry, head of the Police Association in this live, call-in program, 9 am, KOED 88.5 FM

Media Watch: offers critic's opinions about media coverage and the news behind the headlines with Andrew Stern, weekdays at 11:05 am and 11:38 pm, KCBS 740 AM

Earplay: The Antique Bearers'—nightmare images of a childhood in the segregated South haunt a young black man as he arrives in Harlem, written by Ray Aranha, 1 pm, KALW 91.7 FM

The Bill Walsh Show: featuring the San Francisco 49er's new General Manager/Head Coach and hosted by Lon Simmons weekdays throughout the football season, 6:20-6:30 pm, KSFO 560 AM

Oakland A's: vs. Toronto, 7:10 pm, KXRX 1500 AM

Live Radio: from the company of "Spaghetti Jam," SF's longest running improvisational theater revue, 7:30 pm, KPFA 94 FM

All-Tchaikovsky Program: the Boston Symphony Orchestra performs Piano Concerto No. 1 in B Flat Minor, Op. 23 and Pathetique Symphony No. 6 in B Minor, Op. 74, with pianist Alexis Weissenberg, conducted by Seiji Ozawa, 8 pm, KKH 95.7 FM and 1550 AM

Live from Keystone, Palo Alto: features Cache Valley Drifters and Kate Wolf, 9:30-11:30 pm, KFAT 94.5 FM

TUESDAY/14

Giants: vs. Chicago Cubs in Chicago, 11:15 am, KNBR 680 AM

Perspective: a KCBS report on the activities of minorities—blacks, Indians, chicanos, the elderly, virtually every group not "in the mainstream" of American life, 3:37 pm, KCBS 740 AM

Oakland A's: vs. Toronto, 7:10 pm, KXRX 1500 AM

OFFBEAT MOVIES

★ BROTHERHOOD WAY: "Two Mel Brooks Films," features **THE PRODUCERS**, with Zero Mostel and Gene Wilder, plus **THE TWELVE CHAIRS**, 7:30 pm, Sat/11, 655 Brotherhood Way, SF, \$1 adults, 50¢ children, 334-7474

INTERSECTION: "Experimental Erotica by Six Bay Area Filmmakers," includes **COSMIC RAY** (Bruce Conner, 1961), **LOVEMAKING** (Scott Bartlett, 1971), **LOVE LETTERS** (Karl Cohen, 1971), **STREETWALKER AND THE GENTLEMAN** (Karl Cohen, 1975), plus **EYETOON** (Jerry Abrams), 8 pm, Sun/12, 756 Union, SF, \$2 adults, \$1 children, 397-6061

LA PENA: THE HARDER THEY COME, with Jimmy Cliff, 7 pm, Sun/12, \$3, **IN THE EVENT ANYONE DISAPPEARS**, made by the inmates of maximum security prisons in New Jersey, plus **THE POLITICS OF TORTURE**, explores events in Iran, the Philippines and Chile, 8:30 pm, Tues/14, \$2, 3105 Shattuck, Berk., 849-2568

★ LAWRENCE HALL OF SCIENCE: "Connections Film Series," from the BBC series on the history of technology, features **THE WHEEL OF FORTUNE**, the constellations, identified since the fifth century and considered to influence life on earth, did so spectacularly three centuries later, 11 am, 1 and 3 pm, Sat/11-

Sears Radio Theater: Comedy night with host Andy Griffith features "Should Old Acquaintance Be Forgotten," starring Eve Arden and Brooks West, two middle-agers drop the people they've been engaged to for years and get married quickly with hilarious consequences, 8:06 pm, KCBS 740 AM

Vintage Guitar: host Arthur Michelson presents early recordings by Bream, Williams, Segovia and Rey de la Torre, 8:30 pm, KUSF 90.3 FM

WEDNESDAY/15

The Bridge to Tomorrow: Rosemary French, chief psychiatric social worker at San Francisco Community Mental Health's Developmental Disabilities Unit, discusses the emotional needs and problems of people with developmental disabilities, 9 am and 5 pm, KALW 91.7 FM

Giants: vs. Chicago Cubs in Chicago, 11:15 am, KNBR 680 AM

Oakland A's: vs. Toronto, 1:10 pm, KXRX 1500 AM

THURSDAY/16

Dr. Mollamed Salleh: Egyptian Curator of the Tut Exhibit, 9 am, KOED 88.5 FM

Giants: vs. Chicago Cubs in Chicago, 11:15 am, KNBR 680 AM

— Fiona Mackenzie

Mon/13, "Nature Films," features **END OF THE GAME**, a detailed look at the interdependence of animals in the African jungle, plus **DON'T**, join the monarch butterfly on a perilous flight from the country to the city, 11 am, 1 and 3 pm, Tues/14-Fri/17, "Thursday Evening Film Classics," features **BATTLESHIP POTEMKIN** (1925, silent), plus **METROPOLIS** (1927, silent), 7:30 pm, Thurs/16, \$1 admission, UC Berk., \$1.50 general, 75¢ students and seniors, 50¢ children ages 7-12, 25¢ children ages 3-6, free to UC students, children under age 3 and LHS members, 642-5132

MARIN MIWOK MUSEUM: "Films on Native Indians," features **PLAINS PEOPLE**, this non-narrative film compares the cultures of the Cheyenne and Crow Indians of Montana with the nomadic Masai of Africa, **SOUTHWESTERN INDIAN DANCES**, American Indian dances and traditions at the annual inter-tribal ceremony at Gallup, New Mexico, plus **SIoux LEGENDS**, Sioux Indians in North Dakota act out legends of tradition and magic and scenes of the life of their ancestors, 10 am and noon, Fri/10, 1800 Novato Blvd. (in Miwok Park), Novato (#50 Golden Gate Transit bus stops at the door), \$1.75 adults, \$1 children, members 50¢ less, 897-4064

★ NETWORK COFFEEHOUSE: **DANGER: RADIOACTIVE WASTES**, an hour-long film originally produced by NBC as a documentary but never shown because of pressures exerted on the TV network followed by a discussion with Dave Troup of People Against Nuclear Power, 8 pm, Thurs/16, 1036 Bush, SF, donation, 989-6097

NEW COLLEGE: IT'S A WONDERFUL LIFE (1946), plus **BORN YESTERDAY** (1950), 7 pm, Mon/13, 777 Valencia, SF, \$2 general, \$1.50 students with NCOCID, \$1 children and students, 626-1694

★ NOE VALLEY CINEMA: "Evening of Experimental Horror Classics," features **NOSFERATU** (F. W. Murnau, 1922, Germany), plus **THE CABINET OF DR. CALIGARI** (Robert Wiene, 1919, Germany), 8 pm, Fri/10, "Sexual Realities of Women," features **LADY CHATTERLY'S LOVER** (Marc Allegret, 1955, France), with Danielle Darrieux, plus the short **THROUGH A ROSE COLORED LENS** (Elizabeth Gee), 8 pm,



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Fri/17. Noe Valley Ministry 1021 Sanchez at 23rd St. SF. \$1.50 general, \$1 members. 75¢ children ages 14 and under. 282-5354

★OAKLAND PUBLIC LIBRARY: "Silent Screen—Movies Captioned for the Deaf." features **BEAR AND I**, with Patrick Wayne, Chief Dan George and Michael Ansara, a Vietnam veteran seeking direction in his life finds it by rearing three orphaned bear cubs and by lighting to preserve the dignity of a local Indian tribe threatened with displacement from its homeland. 2:30 pm, Sat/11 West Auditorium 125 14th St., Oakland 273-3511

PACIFIC FILM ARCHIVE: "Films on Filmmakers," features **LE GRAND MELIES** (Georges Franju, 1953, English titles), **ABEL GANCE: THE CHARM OF DYNAMITE** (Kevin Brownlow 1968), **DIRECTION OF THE ACTOR BY JEAN RENOIR** (1971, English titles and narration), plus **PAGNOL** (J. Serres, in French, no subtitles) commentary by Pagnol. 7 and 9:15 pm, Fri/10

The Comedies of Preston Sturges," features **CHRISTMAS IN JULY** (1940), with Dick Powell, Ellen Drew, Raymond Walburn, William Demarest and Franklin Pangborn. 4:30, 7:30 and 10:30, plus **THE LADY EVE** (1941), with Barbara Stanwyck, Henry Fonda, Charles Coburn, Eric Blore and Eugene Palette. 5:45 and 8:45 pm, Sat/11

"Videotapes by Susan Russell," features **THE SEX, WORK, plus MONEY TAPES**, 2 pm, free admission. "Buster Keaton and Jacques Tati," features **SHERLOCK JR.** (Buster Keaton, 1924, silent), with Buster Keaton, Kathryn McGuire, Joe Keaton and Ward Crane, "Two Shorts Directed by and Starring Keaton," features **NEIGHBORS** (1920, silent), and **THE PLAYHOUSE** (1921 silent), 4:30 and 7:50 pm, **TRAFFIC** (Jacques Tati, 1971), with Jacques Tati, Maria Kimberly, Marcel Fraival and Honore Bostel. 6:10 and 9:30 pm, Sun/12

"Film Noir Femmes Fatales," features **BORN TO KILL** (Robert Wise, 1947), with Lawrence Tierney and Claire Trevor, 7 and 10:05 pm, plus **WICKED WOMAN** (Russell Rouse, 1954), with Beverly Michaels, Richard Egan, Percy Helton and Evelyn Scott, 8:40 pm, Mon/13

THE RULING CLASS (Peter Medak, 1972), with Peter O'Toole, Alastair Sim, Arthur Lowe, Harry Andrews, Coral Browne, Michael Bryant and Nigel Green, 7 pm, plus **THE WINSLOW BOY** (Anthony Asquith, 1950), with Robert Donat, Sir Cedric Hardwicke, Margaret Leighton, Marie Lohr and Francis L. Sullivan, 9:40 pm, Tues/14

"Two Films by Orson Welles," features **THE TRIAL** (1962), with Anthony Perkins, Orson Welles, Jeanne Moreau, Romy Schneider, Elsa Martinelli and Akim Tamiroff, 7:30 pm, plus **THE IMMORTAL STORY** (1968), with Orson Welles, Jeanne Moreau, Roger Coggio and Norman Ashley, 9:40 pm, Wed/15

"Films on Filmmakers," features **SATYAJIT RAY** (B. D. Garga 1967), **MEETING MILOS FORMAN** (1971), plus **POLANSKI MEETS MACBETH** (Frank Simon, 1972), 7:30 and 8:55, Thurs/16

THE MOTHER AND THE LAW (D. W. Griffith 1919, silent), with Mae Marsh, Robert Harron, Miriam Cooper and Vera Lewis, 7:30 pm, plus **MOTHER** (Vsevolod I. Pudovkin, 1926, silent, English titles), with Vera Baranovskaya, Nikolai Batalov and A. Chistyakov, 9 pm, Fri/17

2626 Durant, Berk. \$2.50 double feature, \$2 single feature. \$1 matinee, call for special rates, 642-1412

★SF ART INSTITUTE: "Benefit Film Screening for the SF Art Institute," features **PINK FLAMINGOS** (John Waters), with Divine, Edy the Egg Lady, David Lochary and Mink Stole, 7 and 9 pm, Fri/10, 800 Chestnut, SF, donation, 771-7020

SF JEWISH COMMUNITY CENTER: **CHILDREN OF GULAG**, a documentary film recently smuggled out of the Soviet Union about the life of Ida Nudel, a Russian dissident in exile in Siberia, 8 pm, Thurs/16, 3200, California, SF, call for ticket information, 346-6040

★SF PUBLIC LIBRARY: **HELP, MY SNOWMAN IS BURNING DOWN**, plus **HEMINGWAY**, noon, Tues/14, Lurie Room, Main Library, free, 558-3191

OF TIME, TOMBS AND TREASURES: THE TREASURES OF TUTANKHAMUN, 3:30 pm, Tues/14, Portola Branch, 2434 San Bruno Ave., free, 468-2232

WATARIDORI, BIRDS OF PASSAGE, plus THE NISSE: THE PRIDE AND THE SHAME, 7 pm, Wed/15, Western Addition Branch, 1550 Scott, free, 346-9531

THE SCARLETT LETTER, 7 pm, Wed/15, Anza Branch, 550 37th Ave., free, 752-1960

SPACEBORNE, TEALIA, plus **RUTH ASAWA: ON FORMS AND GROWTH**, 7 pm, Wed/15, Communications Center, 3150 Sacramento, free, 558-5034

SONOMA FILM INSTITUTE: **THE GODFATHER PART II** (Francis Ford Coppola), 8 pm, runs through Sat/11, **THE MAN WHO LOVED WOMEN** (Francis Truffaut), 8 pm, plus **COUSIN, COUSINE** (Jean Charles Tachellal), 10:15 pm, Thurs/16-Sat/18, Rm. 108, Darwin Hall, Sonoma State College, 1801 East Cotati Ave., Rohnert Park, \$2.25 general, \$2 students, \$1.50 seniors and members, \$1 children, (707)664-2606

UC BERKELEY: "Hitchcock Tribute," features **SHADOW OF A DOUBT** (1934), with Joseph Cotton and Teresa Wright, plus **MR. AND MRS. SMITH** (1941), with Carole Lombard and Robert Montgomery, 7:30 pm, Tues/14, "Hollywood 1978: 12 Neglected Features," features **STRAIGHT TIME** (Ulu Grosbard), with Dustin Hoffman, Theresa Russell, Harry Dean Stanton, Gary Bussey, M. Emmet Walsh, Sandy Baron, Kathy Bates, Edward Bunker, Stuart I. Berton, Barry Cahill, Corey Rand, James Ray, Fran Ryan

and Rita Taggart, plus **BLUE COLLAR** (Paul Schrader), with Richard Pryor, Harvey Keitel, Yaphet Kotto, Ed Begley, Jr., Harry Belafonte, George Memmoli, Lucy Saroyan, Barry Silver, Lane Smith and Cliff De Young, 7:30 pm, Wed/15, "Comedy Summer Crazyes," features **BANANAS** (Woody Allen), with Fielding Melish, Woody Allen and Louise Lasser, plus **EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX** (Woody Allen), with Gene Wilder, Tony Randall and Bob Reynolds, 7:30 pm, Thurs/16, UC Berk. \$2.50, 642-0212

UCSF: Walt Disney's **PINOCCHIO**, 6:30 and 8 pm, Fri/10, **THE TALL BLOND MAN WITH ONE BLACK SHOE**, 7 and 9 pm, Tues/14, **CAT BALLOU**, 7 and 9 pm, Fri/17, Cole Hall Auditorium, 513 Parnassus, SF, \$1.75 general, \$1.25 seniors, 75¢ children ages 14 and under (for group rates on children's film call 666-1800), 666-2019

★VIDEOWEST: **THE TUBES** sing "What Do You Want from Life?", an extravagant rock n' roll performance directed by Jon Roseman, **GRAHAM PARKER & THE RUMOR** appear in their latest release "Local Girls," a video rock song directed by Chuck Statter, **DEVO** performs "I Can't Get No Satisfaction," also directed by Chuck Statter, **ON-THE-STREET**, people on the street tell us their widest dreams, **LIFE WITH VIDEO**, "Captain Video" pops out of the tube and seduces a lovely television viewer, plus **1001 WAYS TO GET HIGH**, a panorama of mind-altering drugs and their use throughout the world, 11-11 30 pm, Sat/11, KTSF TV Channel 26

★WESTERN ADDITION CULTURAL CENTER: **NICARAGUA, FREE HOMELAND OR DEATH**, a documentary that takes its audience

into the guerrilla camps to show training and combat experiences of the rebel forces, but relates what the guerrillas see as the causes, both historical and contemporary, behind the lighting that has cost more than 25,000 lives since September, one out of every hundred Nicaraguans, 8 pm, Tues/14, 762 Fulton, SF, \$1.50 donation, 921-7976

CHILDREN'S FILMS

★LAWRENCE HALL OF SCIENCE: "Young Children's Films," features **THE MOLE AND THE ROCKET, DOROTHY AND THE NECKLACE**, plus **MISCHIEF**, 10:30 am and 2 pm, runs through Mon/13, **THE PLAYFUL PANDAS, GREEN EGGS AND HAM**, plus **ALPHABET**, 10:30 am and 2 pm, Tues/14-Mon/20, UC Berk. \$1.50 adults, 75¢ seniors and students, 50¢ children ages 7-12, 25¢ children ages 3-6, free to children under age 3, UC students and LHS members, 642-5132

★PACIFIC FILM ARCHIVE: **FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANK-WEILER** (Fielder Cook, 1973), with Ingrid Bergman, 11:15 am, Fri/10, **VOYAGE EN BALLOON** (Albert Lamorisse, 1960, English subtitles), 11 am, Fri/17, 2621 Durant, Berk. \$1 for special group rates call 642-1437

SF PUBLIC LIBRARY: "Funny Food," features **DRAGON STEW, I KNOW AN OLD LADY WHO SWALLOWED A FLY, PEOPLE SOUP**, plus **THE EMPEROR'S OBLONG PANCAKE**, 3:30 pm, Fri/10, Ingleside Branch, 387 Ashton, free, 586-4156

★ Indicates general admission of \$1.50 or less.

— Fiona Mackenzie

MOVIE HOUSES

SAN FRANCISCO MOVIES

ALEXANDRIA: Geary at 18th Ave. 752-5100
ALHAMBRA: Polk at Green, 775-5656
BALBOA: Balboa at 38th Ave. 221-8184
BRIDGE: Geary near Masonic 751-3212
CASTRO: 429 Castro at Market, 621-6120
CENTO CEDAR: Cedar at Larkin, 776-8300
CINEMA 21: Chestnut at Steiner 921-1234
CLAY: Fillmore at Clay 346-1123
COLISEUM: Clement at 9th Ave. 221-8181
CORONET: Geary and Arguello, 752-4400
EGYPTIAN: Market at 6th St. 673-7373
EMPIRE: West Portal, 661-5110
FOUR STAR: Clement at 23rd Ave. 752-2650
GATEWAY: 215 Jackson at Battery 421-3353
GHIRARDELLI: Beach at Polk 441-7088
GRANADA: Mission at Ocean, 584-6850
KOKUSAI: Post and Buchanan, 563-1400
LUMIERE: 1572 California, 885-3201
METRO I: Union at Webster 921-8181
METRO II: Union near Fillmore 931-7666
NEW MISSION: Mission at 22nd St. 647-1261
NORTH POINT: Powell at Bay, 989-6060
PARKSIDE: Taraval at 19th Ave. 661-1940
PLAZA: Serramonte Plaza, Daly City, 756-3240
REGENCY I: Van Ness at Sutter, 673-7141
REGENCY 2: Sutter at Van Ness, 776-5505
RICHHELIEU: 1075 Geary at Van Ness, 771-5200
ROXIE: 16th St. near Valencia, 863-1087
ROYAL: Polk near California, 474-2131
SERRA: 2170 Junipero Serra, Daly City, 755-1455
SERRAMONTE: 4914 Junipero Serra, Colma, 756-6500
ST. FRANCIS: Market bet. 5th and 6th Sts. 362-4822
STAGE DOOR: 420 Mason, 986-4767
STRAND: 1127 Market bet. 7th and 8th Sts. 552-5990
SURF: Irving at 46th Ave., 664-6300
TANFORAN: 400 Tanforan Shopping Center, San Bruno, 558-0921
U.A. STONESTOWN: behind Emporium, Stonestown, 221-8181
VOGUE: Sacramento at Presidio, 221-8181
WARFIELD: Market at 6th St. 776-6110
YORK: 24th St. near Potrero, 282-0316

ALEXANDRIA: (1) **THE MUPPET MOVIE**, daily at 1:30, 3:30, 5:30, 7:30 and 9:30, (2) **MEATBALLS**, daily at 1, 3, 5, 7 and 9, except Fri/10 at 1, 3, 5 and 9:50, with a sneak preview at 8, (3) **BREAKING AWAY**, daily at 1, 3, 15, 5, 30, 7, 45 and 10

ALHAMBRA: (1) **THE MUPPET MOVIE**, (2) **THE FRISCO KID**, call theater for times
BALBOA: (1) **UNIDENTIFIED FLYING ODD-BALL**, plus **JUNGLE BOOK**, (2) **THE AMITYVILLE HORROR**, call theater for times
BRIDGE: **SAINT JACK** (Peter Bogdanovich), daily at 6, 8 and 10, with matinees Wed., Sat., Sun. at 2 and 4

CASTRO: **1900** (Bernardo Bertolucci, 1976), with Robert De Niro, Gerard Depardieu, Burt Lancaster and Donald Sutherland, 8, Fri/10, **A DIFFERENT STORY** (1978), with Meg Foster and Perry King, 1:30, 5 and 8:30, plus **A VERY**

NATURAL THING (1974), 3:30, 7 and 10:30, Sat/11, **THE TURNING POINT** (Herbert Ross, 1977), with Anne Bancroft and Shirley MacLaine, 9:30, Sun/12-Mon/13, with Sun. matinee at 4 plus **THE BALLET OF ROMEO AND JULIET** (1960), with Margot Fonteyn and Rudolph Nureyev, 7, Sun/12-Mon/13, with Sun. matinee at 2:30, **THE ENTERTAINER** (Tony Richardson, 1960), with Laurence Olivier, Alan Bates and Albert Finney, 8:30, plus **WUTHERING HEIGHTS** (William Wyler, 1939), with Laurence Olivier and Merle Oberon, 6:30 and 10:15, Tues/14, **LUTHER** (1973), with Stacey Keach, Patrick Macgee and Hugh Griffith, 4:45 and 9:30, plus **GALILEO** (Joseph Losey, 1974), with Topol, John Gielgud and Colin Blakely, 2:15 and 7, Wed/15, **ON THE WATERFRONT** (Elia Kazan, 1954), with Marlon Brando, Karl Malden, Eva Marie Saint, Rod Steiger and Lee J. Cobb, 8:45, plus **THE WILD ONE** (Stanley Kramer, 1954), with Marlon Brando and Lee Marvin, 7:15 and 10:30, Thurs/16, **FOX AND HIS FRIENDS** (Rainer Werner Fassbinder, 1975), 9:30, plus **THE BITTER TEARS OF PETRA VON KANT** (Rainer Werner Fassbinder, 1972), 7:30, Fri/17

CENTO CEDAR: **DEATH OF A BUREAUCRAT**, daily at 8:05, with matinees Wed., Sat., Sun. at 4:20, plus **LAST SUPPER**, daily at 6 and 9:45, with matinees Wed. and Sat. at 2:15

CINEMA 21: **MAIN EVENT**, Fri-Sat. at 3:45 and 8:15, other days at 4:40 and 9, plus **WHO IS KILLING THE GREAT CHEFS OF EUROPE?** Fri-Sat. at 1:15, 5:50 and 10:25, other days at 2:30 and 6:50

CLAY: **LOVE ON THE RUN** (Francis Truffaut, 1979), with Jean-Pierre L aud and Marie-France Pisier, daily at 1:15, 3:15, 5:15, 7:15 and 9:15, "Postwar Japanese Film Series," features **A JAPANESE TRAGEDY**, noon, Sun/12

COLISEUM: **DRACULA**, weekdays at 7:30 and 9:45, Sat.-Sun. at 1, 3:15, 5:30, 7:45 and 9:45
CORONET: **MORE AMERICAN GRAFFITI**, Wed., Sat.-Sun. at 1, 15, 3:20, 5:30, 7:40 and 9:45, other days at 7:30 and 9:45

EGYPTIAN: **THE BLOOD**, opens Fri/10, daily at noon and 3:15, plus **PATRICK**, daily at 1:35 and 4:45, **THE KIDS ARE ALRIGHT**, daily from Fri/10 at 6:30, 8:30 and 10:30

EMPIRE: (1) **UNIDENTIFIED FLYING ODD-BALL**, Fri-Sat. at 1:15, 4:30 and 7:45, other days at 1:45, 5:15 and 8:30, plus **JUNGLE BOOK**, Fri-Sat. at 3 and 6:15, other days at 3:30 and 7, (2) **ESCAPE FROM ALCATRAZ**, opens Fri/10, Fri-Sat. at 2:30, 4:45, 6:50 and 9, other days at 2, 4:05, 6:10 and 8:15, (3) **THE INLAWS**, Fri-Sat. at 1:15, 3:15, 5:15, 7:15 and 9:15, other days at 1:30, 3:30, 5:30, 7:30 and 9:30

FOUR STAR: **LA CAGE AUX FOLLES (BIRDS OF A FEATHER)** (Edouard Molinaro, 1979, France), with Ugo Tognazzi and Michel Serrault, daily at 6:30, 8:30 and 10:30, with matinees Wed., Sat.-Sun. at 2:30 and 4:30

GATEWAY: **NORTH BY NORTHWEST** (Alfred Hitchcock, 1959), with Cary Grant, Eva Marie Saint, James Mason and Jessie Royce Landis, plus **MURDER AHOY!** (George Pollock, 1964), with Margaret Rutherford, runs through Sat/11, **AN AMERICAN IN PARIS** (Vincente Minnelli, 1951), with Gene Kelly, Leslie Caron, Oscar Levant, Nina Foch, plus **INVITATION TO THE DANCE** (Gene Kelly, 1956), with Gene Kelly, Sun/12-Tues/14, **THE THIN MAN** (W. S. Van Dyke, 1934), with William Powell and Myrna Loy, plus **AFTER THE THIN MAN** (W. S. Van Dyke, 1936), with William Powell and Myrna Loy, Wed/15-Sat/18, call theater for times

GHIRARDELLI: **THE CONCORDE—AIRPORT '79**, daily at 2:30, 5, 7:30 and 9:45

GRANADA: **LOVE AT FIRST BITE**, opens Fri/10, daily at 1:30, 4:50 and 8:05, plus **OLD DRACULA**, daily at 3:15, 6:30 and 9:45

KOKUSAI: **TORAN SAN GOING HIS WAY #21**, with Kiyoshi Atsumi and Nana Inomi, plus **BLIND SWORDSMAN #2**, with Yoko Matsuyama, runs through Tues/21, call theater for times

LUMIERE: **THE TREE OF WOODEN CLOGS** (Ermanno Olmi), Wed. at 1:30, 5 and 8:30, Sat. at

noon, 3:15, 6:30 and 9:45, Sun. at 1:35 and 8:30, other days at 5 and 8:30

METRO I: **THE WANDERERS**, opens Fri/10, daily at 7:30 and 9:45, with matinees Sat.-Sun. at 1, 3, 10 and 5:20

METRO II: **SUNBURN**, opens Fri/10, daily at 7 and 9:10, with matinees Sat.-Sun. at 12:45, 2:45 and 4:45

NEW MISSION: **UNIDENTIFIED FLYING ODDBALL**, plus **JUNGLE BOOK**, call theater for times

NORTH POINT: **ALIEN**, daily at 1, 3:15, 5:30, 8 and 10:15

PARKSIDE: **THE LAST WAVE** (Peter Weir), with Richard Chamberlain, 7 and 10:30, plus **THE WICKER MAN** (Robin Hardy, 8:55, Thurs/9-Fri/10), **GET OUT YOUR HANDKERCHIEFS** (Bertrand Blier), with Gerard Depardieu, Patrick Dewaere and Carol Laure, 4:30 and 8:40, Sat/11-Sun/12, 8:40, Tues/14, plus **GOING PLACES** (Bertrand Blier), with Gerard Depardieu, Patrick Dewaere, Jeanne Moreau and Brigitte Fossey, 2:20, 6:30 and 10:35, Sat/11-Sun/12, 6:30 and 10:35, Tues/14, **INTERIORS** (Woody Allen), with Diane Keaton, E. G. Marshall, Geraldine Page, Sam Waterston and Maureen Stapleton, 8:45, plus **THE FRONT**, with Woody Allen, Zora Mostel and Herschel Bernardi, 7 and 10:35, Wed/15-Thurs/16, **THE SONG REMAINS THE SAME**, with Led Zeppelin, 8:30, plus **JIMI HENDRIX**, 6:30 and 10:55, Fri/17

PLAZA: (1) **THE MUPPET MOVIE**, daily at noon, 2, 4, 6, 8 and 10, (2) **THE FRISCO KID**, daily at 12:15, 2:35, 4:55, 7:15 and 9:35

REGENCY I: **ROCKY II**, call theater for times

REGENCY 2: **NORTH DALLAS FORTY**, call theater for times

RICHHELIEU: **FIVE STAR FINAL** (Mervyn Le Roy, 1931), with Edward G. Robinson, Aline MacMahon and Boris Karloff, **TAXI** (Roy Del Ruth, 1932), with James Cagney and Loretta Young, plus **THE BLACK LEGION** (Archie Mayo, 1936), with Humphrey Bogart and Ann Sheridan, runs through Sat/11, **THE BRIDE CAME C.O.D.** (William Keighley 1941), with Bette Davis and James Cagney, plus **FOOLS FOR SCANDAL** (Mervyn Le Roy, 1937), with Carole Lombard, Fernand Gravet, Ralph Bellamy and Marie Wilson, Sun/12-Tues/14, **CHINA CLIPPER** (Ray Enright, 1936), with Humphrey Bogart, Beverly Roberts and Marie Wilson, plus **CEILING ZERO** (Howard Hawks, 1935), with James Cagney, Pat O'Brien and Stuart Erwin, Wed/15-Sat/18, call theater for times

ROXIE: **AMARCORD** (Federico Fellini, 1974, Italian with English subtitles), 7:50, Fri/10, 4:45 and 9:10, Sat/11, plus **SCENT OF A WOMAN** (Dino Risi, 1978, Italian with English subtitles), with Vittorio Gassman and Agostino Belli, 6 and 10:05, Fri/10-Sat/11, **DEAD OF NIGHT** (Alberto Cavalcanti, 1946), with Michael Redgrave, 6:10 and 10:05, plus **SEANCE ON A WET AFTERNOON** (Bryan Forbes, 1964), with Kim Stanley and Richard Attenborough, 8, Sun/12-Mon/13, with Sun. matinee at 4:05, "Spirit of Dada," a program of films that infuriate the complacent, rile the restless and defy the dull features **REVENGE OF THE KINEMATOGRAPHER OPERATOR** (Ladislav Starevich, 1912), **LIFE AND DEATH OF 9413...**, **A HOLLYWOOD EXTRA** (Robert Florey, 1928), **LAND WITHOUT BREAD** (Luis Bunuel 1932), **COSMIC RAY** (Bruce Conner, 1961), **MONGOLOID** (Bruce Conner, 1978), **OUR TRIP TO AFRICA** (Peter Kubelka, 1961), **SIAMESE TWIN PINHEADS** (Curt McDowell, 1972), **THIRD REICH 'N' ROLL** (The Residents, 1979), 7:30 and 9:45, Tues/14, **THE AMERICAN FRIEND** (Wim Wenders, 1977, in French and German with English subtitles), with Dennis Hopper, Bruno Ganz and Lisa Kreuzer, 8:05, plus **THE LONG GOODBYE** (Robert Altman, 1973), with Elliott Gould and Sterling Hayden, 6 and 10:20, Wed/15-Thurs/16, **COMING HOME** (Hal Ashby, 1978), with Jane Fonda, Jon Voight and Bruce Dern, 7, plus **COMES A HORSEMAN** (Alan J. Pakula, 1978), with Jane Fonda, James Caan and Jason Robards, 9:15, Fri/17-Sat/18, with Sat. matinee at 4:45, "Late Show," features **JUBILEE**, midnight, every Sat.

ROYAL AMERICAN **ANTHON**, opens Fri/10, call theater for times

SERRA: **MOONRAKER**, new times begin Fri/10, daily at 7 and 9:30, with matinees Sat.-Sun. at 1:30 and 4:15, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, Fri-Sat

ST. FRANCIS: (1) **THE AMITYVILLE HORROR**, daily at 11:45, 2, 4:15, 6:30 and 8:45, (2) **MASTER KILLER**, daily at 11:35, 2:55, 6:15 and 9:35, plus **DUEL OF THE IRON FIST**, daily at 1:20, 4:40 and 8

STAGE DOOR: **WIFEMISTRESS**, call theater for times

STRAND: **MARTIN** (George Romero), 11:10, 2:55, 6:40 and 10:20, plus **THE FURY** (Brian DePalma), with Kirk Douglas, Andrew Stevens and Amy Irving, 12:50, 4:35 and 8:20, Fri/10, **THE CHAMP** (Franco Zeffirelli), with Jon Voight, Faye Dunaway and Ricky Schroeder, 1:15, 5:25 and 9:35, plus **THE TURNING POINT** (Herbert Ross), with Anne Bancroft and Shirley MacLaine, 11:10, 3:20 and 7:30, Sat/11, **FORCE TEN FROM NAVARRONE** (Guy Hamilton), with Robert Shaw and Harrison Ford, 12:55 and 9:30, **THE PAS-SAGE** (J. Lee Thompson), with Anthony Quinn and James Mason, 11:10 and 7:45, **THE DIRTY DOZEN** (Robert Aldrich), with Lee Marvin and Charles Bronson, 5:05, plus **THE EAGLE HAS LANDED** (John Sturges), 2:55, Sun/12, **BUTLEY** (Harold Pinter), with Alan Bates and Jessica Tandy, 1:10, 5:20 and 9:30, plus **THE HOME COMING** (Peter Hall), with Cyril Cusack and Ian Holm, 11:10, 3:20 and 7:30, Mon/13, **THE TEXAS CHAINSAW MASSACRE** (Tobe Hooper), 11:10, 2:45, 6:20 and 9:55, plus **PATRICK** (R. Frnaklin), 12:50, 4:25 and 8, Tues/14, **PICNIC AT**

HANGING ROCK (Peter Weir), 12:45, 4:20 and 8, plus **THE VIRGIN AND THE GYPSY** (Christopher Miles), with Joanna Shimkuls, 11:10, 2:45, 6:20 and 9:55, Wed/15, **SAME TIME NEXT YEAR** (Robert Mulligan), with Ellen Burstyn and Alan Alda, 1, 10, 5:20 and 9:30, plus **NEXT STOP GREENWICH VILLAGE** (Paul Mazursky), with Shelley Winters, 11:10, 3:20 and 7:30, Thurs/16, **HAIR** (Miles Forman), 1:10, 5:15 and 9:20, plus **PHANTOM OF THE PARADISE** (Brian dePalma), with Paul Williams, 11:10, 3:20 and 7:30, Fri/17, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri-Sat

SURF: "Silent Clowns Festival" Chaplin, Keaton, Lloyd, Langdon," features **THE CIRCUS** (1928), 8:45, **SHERLOCK JR.** (1924), plus **NEVER WEAKEN** (1921), 7:15 and 10, Fri/10, **MODERN TIMES** (1936), 2:15, 5:30 and 8:45, **SAFETY LAST** (1923), plus **PALEFACE** (1924), 3:45, 7:15 and 10:15, Sat/11, **THE NAVIGATOR** (1924), 2:15, 5:30 and 8:45, **TRAMP, TRAMP, TRAMP** (1926), plus **THE IMMIGRANT** (1917), 3:30, 6:45 and 10, Sun/12, **CITY LIGHTS** (1931), 8:45, **SEVEN CHANCES** (1925), plus **THE RINK** (1918), 7 and 10:15, Mon/13, **LONG PANTS** (1927), 7:15 and 10, **FOR HEAVEN'S SAKE** (1926), plus **SHOULDER ARMS** (1918), 8:30, Tues/14, **THE GOLD RUSH** (1925), 2:15, 5:30 and 8:45, **OUR HOSPITALITY** (1923), plus **HOT WATER** (1924), 3:30, 6:45 and 10:15, Wed/15, **THE FRESHMAN** (1925), 8:45, **COLLEGE** (1927), plus **THE HAUNTED HOUSE** (1921), 7 and 10:15, Thurs/16, **THE GENERAL** (1926), 8:15 and 11, **WHY WORRY?** (1923), plus **THE BOND** (1918), 7 and 9:45, Fri/17

U.A. STONESTOWN: (1) **SUNBURN**, opens Fri/10, daily at 1:15, 3:15, 5:15, 7:15 and 9:15, (2) **MEATBALLS**, daily at 1:15, 3:15, 5:15, 7:15 and 9:15, except Fri/10 at 2, 4, 6 and 9:45, with a sneak preview at 8

VOGUE: **MANHATTAN**, weekdays at 7:30 and 9:15, Sat. at 7, 8:45 and 10:30, Sun. at 2:15, 4, 5:45, 7:30 and 9:15

WARFIELD: no movies this week

continued from previous page

11, 12:55, 2:55, 4:55, 7, 9 and 10:45. (2) **THE FRISCO KID**, daily at 12:15, 2:35, 7:30 and 9:50. (3) **MEATBALLS**, daily at noon, 2:15, 4:15, 6:30, 8:30 and 10:30. (4) **THE WANDERERS**, opens Fri/10, daily at 12:30, 2:50, 5, 7:25 and 9:45. (5) **SUNBURN**, opens Fri/10, daily at 1, 2:55, 5, 7, 9 and 10:50. (6) **ALIEN**, daily at noon, 2:30, 5, 7:30 and 9:50.

GRAND LAKE: THE AMITYVILLE HORROR, weekdays at 6, 8 and 10:20, Sat-Sun at 1, 3:25, 5:50, 8:15 and 10:40.

HAYWARD: (1) **JUST YOU AND ME KID**, daily at 1:30, 3:26, 5:20, 7:13 and 9:06. (2) **THE CONCORDE—AIRPORT '79**, daily at 2, 4:20, 6:40 and 9. (3) **ROCKY II**, daily at 2, 4:30, 7 and 9:30. (4) **THE AMITYVILLE HORROR**, daily at 1, 3:20, 5:40, 8 and 10:20. (5) **BUCK ROGERS**, opens Fri/10, daily at 3, 6:30 and 10:37, plus **DRACULA**, daily at 1, 4:40 and 8:47.

HILLTOP MALL: THE AMITYVILLE HORROR, daily at 12:45, 3, 5:15, 7:40 and 10. (2) **THE FRISCO KID**, daily at 1:30, 4, 6:30 and 9. (3) **THE MUPPET MOVIE**, daily at 11:30, 1:30, 3:25, 5:20, 7:20 and 9:15. (4) **MEATBALLS**, daily at 12:40, 2:30, 4:20, 6:10, 8:05 and 9:50.

NORTHSIDE: (1) **A LITTLE ROMANCE**, daily at 8:05, with matinees Sat-Sun at 4:05, plus **MURMUR OF THE HEART**, daily at 6 and 10, with matinees Sat-Sun at 2. (2) **MANHATTAN**, daily at 7, 8:45 and 10:30, with matinees Sat-Sun at 1, 2:45 and 4:30.

OAKS: (1) **NORTH DALLAS FORTY**, (2) **THE CONCORDE—AIRPORT '79**, call theater for times.

PARKWAY: (1) **NORTH DALLAS FORTY**, daily at 7 and 9:10. (2) **MOONRAKER**, daily at 7 and 9:20, call theater for weekend matinee times.

PIEDMONT: THE MUPPET MOVIE, daily at 1, 3:5, 7 and 9.

RIALTO: (1) **DOSSIER 51** (Michael Deville), daily at 6:30 and 10:35, with matinees Sat-Sun at 2:25, plus **VIOLETTE** (Claude Chabrol), with Isabelle Huppert, daily at 8:30, with matinees

Sat-Sun at 4:20. (2) **SAME TIME NEXT YEAR**, with Alan Alda and Ellen Burstyn, daily at 6:35 and 10:25, with matinees Sat-Sun at 2:45, plus **HOUSE CALLS** (Howard Zieff), with Glenda Jackson and Walter Matthau, daily at 8:45, with matinees Sat-Sun at 1 and 4:45. (3) **PICNIC AT HANGING ROCK** (Peter Weir), daily at 7 and 10:40, with matinees Sat-Sun at 3:15, plus **THE NIGHTCOMERS** (Michael Winner), daily at 9, with matinees Sat-Sun at 1:30 and 5:15. (4) **DONA FLOR AND HER TWO HUSBANDS** (Bruno Barreto), daily at 6 and 9:15, with matinees Sat-Sun at 2:45, plus **HOW TASTY WAS MY LITTLE FRENCHMAN** (Nelson Periera dos Santos), daily at 7:45 and 10:45, with matinees Sat-Sun at 1:15 and 4:35.

ROXIE: ESCAPE FROM ALCATRAZ, plus **THE BROOD**, call theater for times.

SHOWCASE: (1) **MEATBALLS**, daily at 1, 2:45, 4:30, 6:15, 8 and 9:45. (2) **MANHATTAN**, daily at 1, 2:50, 4:40, 6:30, 8:20 and 10:05.

SOUTHLAND CENTER: (1) **NORTH DALLAS FORTY**, daily at 1:30, 4:10, 7 and 9:50. (2) **MOONRAKER**, daily at 1:45, 4:20, 7 and 9:40. (3) **MORE AMERICAN GRAFFITI**, daily at 2, 4:30, 7 and 9:20.

SOUTH SHORE: (1) **MEATBALLS**, weekdays at 7 and 10:15, Sat-Sun at 2:55, 6:15 and 9:40, plus **AMERICAN HOT WAX**, weekdays at 8:40, Sat-Sun at 1:15, 4:35 and 8. (2) **MANHATTAN**, weekdays at 7:30 and 9:20, Sat-Sun at 1, 2:50, 4:40, 6:30, 8:20 and 10:10.

TELEGRAPH: call theater for times.

U.A. CINEMAS: (1) **THE FRISCO KID**, new times begin Fri/10, daily at 1, 3:15, 5:30, 7:50 and 10:15. (2) **THE WANDERERS**, opens Fri/10, daily at 1:30, 5:45 and 10, plus **THE KIDS ARE ALRIGHT**, daily at 3:45 and 8. (3) **ROCKY II**, daily at 1, 3:25, 5:50, 8:10 and 10:30, except Fri/10 at 1, 3:25, 5:35 and 9:45. (4) **SUNBURN**, opens Fri/10, daily at 1:30, 3:30, 5:30, 7:30 and 9:30.

UC THEATRE: LOLITA (Stanley Kubrick, 1962), with Sue Lyon, James Mason, Peter Sellers and Shelley Winters, 8:40, plus **DR. STRANGELOVE** (Stanley Kubrick, 1964) with

Peter Sellers, Sterling Hayden and George C. Scott, 7, Fri/10, **NORMA RAE** (Martin Ritt, 1979), with Sally Field, 5:20 and 9:15, plus **FIVE EASY PIECES** (Bob Rafelson, 1970), with Jack Nicholson and Karen Black, 3:40 and 7:30, Sat/11. **CLEOPATRA** (Joseph L. Mankiewicz, 1963), with Richard Burton, Elizabeth Taylor and Rex Harrison, 3:40 and 9:30, plus **THE EGYPTIAN** (Michael Curtiz, 1954), with Edward G. Robinson, Michael Wilding, Victore Mature, Peter Ustinov, Gene Tierney and Jean Simmons, 1:10 and 7:30. Sun/12, "American Mavericks," features **LOOSE ENDS** (David Burton Morris and Victoria Wozniak, 1978), with John Jenkins and Chris Mulkey, 8:15, **STREET CORNER STORIES** (Warrington Hudlin, 1978), 10:15, plus **PASS/FAIL** (Roy Campanell, Jr., 1978), with Ilunga Ardell and Robbie McCauley, 7:30, Mon/13, **THE SEVENTH SEAL** (Ingmar Bergman, 1957, Sweden), with Max Von Sydow and Bengt Ekerot, 8:50, plus **WILD STRAWBERRIES** (Ingmar Bergman, 1957, Sweden), with Victor Sjöström, 7 and 10:45, Tues/14, **PHAROAH** (Jerzy Kawalerowicz, 1965, Poland), with George Zelnik, 9:20, plus **THE NIGHT OF COUNTING THE YEARS** (Shadi Abdelsalam, 1969, Egypt), Wed/15, "American Film Theatre," features **RHINOCEROS** (Tom O'Horgan, 1974), with Zero Mostel, Gene Wilder and Karen Black, 9:20, plus **WAITING FOR GODOT** (Alan Schneider, 1971), with Zero Mostel and Burgess Meredith, 7:30, Thurs/16, **EMMANUELLE IN BANGKOK** (Joe D'Amato, 1978), with Laura Gemser, Debra Berger, Cris Avram and Gabriele Tinti, 9:20, plus **NEA** (Nelly Kaplan, 1978, France), with Ann Zacharias and Sami Frey, 7:30, Fri/17, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri-Sat.

WALNUT CREEK: SAINT JACK, daily at 6 and 8, with matinees Sat-Sun at 2 and 4. **THE GRATEFUL DEAD**, daily at 10, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri-Sat.

Titles and times subject to change. Call theater to verify.

—Fiona Mackenzie



MOVIE REVIEW

"More American Graffiti": A cute parasite feeding off our memories

BY ROBERT DIMATTEO

MORE AMERICAN GRAFFITI. Written and directed by B. W. L. Norton, with George Lucas as executive producer. At the Coronet, SF.

The best thing about *More American Graffiti* (beyond the soundtrack of Golden Oldies) is its visual playfulness—the way the images change size or the screen splits into smaller rectangles that reflect multiple viewpoints. Continuing the misadventures of the original band of Graffiti-ites as they move through the Sixties, MAG interweaves four different visual styles, each style supposedly

pointing to a different aspect of that decade's zeitgeist and history. Terry the Toad (Charles Martin Smith) moves from homely hanger-on of the first film to become a dry-behind-the-ears copilot and warrant officer in Vietnam. His sequences are shot in 16 mm and framed like TV newsreel footage of the war, with a dash of irreverent service comedy à la *Mash* blended into the action. John (Paul Le Mat) parlays his interest in cars into slingshot dragsters. His bits are done like a moldy male-mystique picture of the period, on the order of, say, Howard Hawks's *Red Line 7000* (Hawks's worst film). Steve (Ron Howard) and Laurie (Cindy

Williams), the sweethearts of the first film, turn out to have a rocky marriage, with ex-cheerleader Laurie rejecting the bondage of housewifery and then stumbling into an eye-opening campus demonstration. The style here is akin to the bubblegum radicalism of the *Strawberry Statement-Getting Straight* pictures of the period. And loose, flashy Debbie (Candy Clark) "drops out" in Haight-Ashbury, making her way through drug busts, crash pads and brash rock groups with names like the Electric Haze. The split-screen psychedelia here approximates the *Woodstock* delirium.

More American Graffiti was written and directed by B. W. L. Norton (who once did the neglected *Cisco Pike*, a downbeat study of a dope dealer, with Kris Kristofferson). It is clearly ambitious, especially for a sequel, yet ends up seeming no more than a piffle. Why? Because the film's ambitions are all on the surface: the core of the picture is tritely nostalgic. (The earlier, George Lucas-directed *Graffiti* was not all that different. There, the sense of abstraction that was produced by limiting the time span to one night, and the over-all pop stylization—the way the film could seem like a photo-realist painting in motion—conferred depth, even when the characters and situations didn't quite merit it.) This movie doesn't build on key moments from our cultural past. It builds on commercialized movie-and-TV images of that past. In other words, we start out not one step removed from reality, but two steps removed (at the very least). This is a legacy handed down by media-hypnotized filmmakers who expect us to want to be in the same condition. Except for a few of the Vietnam scenes, and a piercing moment of police brutality, the film functions as a cute parasite, trivializing and feeding off of our memories of a tumultuous decade. The ingenuousness is so complete—down to a heart-tugging "Auld Lang Syne" wrap-up—that you can almost feel like a party-pooper for wanting something more.

★ ★ ★

NOTES. By Eleanor Coppola. Published by Simon and Schuster.

Advance reviewers in *Ms.* and *Esquire* have pretty much dismissed Eleanor Coppola's *Notes*, a book I like for its simplicity and candor. Writing in straightforward diary form of her life as Mrs. Francis C. during the problem-plagued production of his *Apocalypse Now*, Eleanor Coppola risks being accused of everything from opportunism to masochism. I would single out her *courage*—this celebrity-by-association who's willing to demystify her much-envied life while chronicling the painful creation of her husband's epic film.

Eleanor Coppola asks that we see both the extraordinary and the

ordinary aspects of her life. There's the rich lady who runs several households and computes that this makes her responsible for 27 bathrooms. There's the hostess who can expect the likes of Marlon Brando or Bob Dylan at table, and yet, a year after an evening with Dylan, will recall how "shy and uncomfortable" she felt. Or there's the creatively insecure woman who wonders if her husband has asked her to shoot a documentary on the making of *Apocalypse* "to keep [her] busy or . . . to avoid the addition of a professional team on an already overloaded production." And finally, there's the devoted mother and wife who comes to recognize the destructive limits of such devotion—the point at which her own needs have been swallowed up by her family's, or at which her husband's infidelities make her feel "angry that she couldn't just get totally happy focusing on him and the making of his film. Someone else did."

As a writer, Eleanor Coppola may not be an elegant stylist, but she finds her own gently declarative voice and stays with it. Meanwhile, her subject has an immediacy and grandeur that a lot of other movie-related books lack (if only because time has dimmed the impact of the film or career under discussion). Coppola's *Apocalypse Now* is, of course, the latest in a long line of great risks of the screen—the D. W. Griffith-Abel Gance tradition of attempting more in one movie than anyone can reasonably expect to bring off. (Insiders joke about *Apocalypse* being the most expensive art film Hollywood has ever made. And *Apocalypse* isn't even precisely a Hollywood movie, Coppola having circumvented as many of the traditional channels as

possible to retain control of the film.) The story behind the making of the film may be almost as interesting as the film itself. At least, *Notes* makes it seem so.

A team of well-heeled renegade film artists journeys to the Philippines to make the definitive Vietnam picture. Soon all hell breaks loose, and the boundaries between life and art become blurred. One day, the helicopters that have been rented from the Philippine Air Force for battle scenes are recalled so that the government can put down an insurrection! Harvey Keitel, the main actor in the film, is replaced in mid-production by Martin Sheen, and the latter suffers a heart attack. Expensive sets are ruined, and the production falls way behind schedule. Eventually, the Coppolas end up in the hospital suffering from malnutrition—Eleanor at one point weighing less than 90 lbs. And Francis Coppola, who has based his film on Conrad's *Heart of Darkness*, finds himself on a journey to his own heart of darkness. . . .

The contradictory portrait of Francis Coppola that emerges from *Notes* is that of a brilliant, charming, impossible, childlike man—a romantic who turns each film into a private battleground for his demons. Film, the super art, seems to demand that its geniuses be Promethean, that they be over-reachers. Coppola and his *Apocalypse* fit into this mold. Is it the masterpiece he has driven himself almost to the brink of insanity to create? We'll soon know. Yet, however the film is received, *Notes* can stand as a testament to Coppola's striving, counterpointed by the scaled-down but still affecting record of Eleanor asserting herself. ■



In "More American Graffiti," Charles Martin Smith once again plays Terry the Toad, who has grown from a homely hanger-on to a dry-behind-the-ears copilot in Vietnam.

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AFRICAN FILM FESTIVAL

The Third Annual African Film Society Film Festival takes place over the next two weekends. **Fri/10-Sun/12** and **Fri/17-Sun/19** at Eastmont Four Theaters, 7000 Bancroft Ave., in the mall at 136 Eastmont Mall, Oakl. Admission is by donation. The films reflect this year's overall theme of "Third World Films: One Struggle, Many Fronts." For information, call 569-1558.

Fri/10: "Consciousness and Change" features **ONE WAY OR ANOTHER** (Sara Gomez, Cuba), a drama about contemporary Cuba, 8 pm, plus **BLACKS BRITANNICA** (Koffi Mwinyipembe), a film that shows racism in Britain from the black community's point of view, 9:30 pm, preceded by a talk by filmmaker Musindo Mwinyipembe at 7:30 pm.

Sat/11: "International Year of the Child" features **CHILDREN'S FILM FESTIVAL PART I** and includes speakers, activities, entertainment and fun, 10 am-noon. "Youth Ready or Not" features **BLACK IMAGES FROM THE SCREEN** (John Rier), examines the impact that films and television have on the development of Black youth, 1:30 pm, plus **THE TEACHER** (Octavio Cortazar, Cuba), a heartwarming human drama, adventure film and political parable during Cuba's "Year of Education," set in the Zapata Swamp, 2:30 pm,

followed by a youth panel discussion with filmmaker John Rier at 4:30 pm. "The Workers" features **SPIKES TO SPINDLES** (Christine Choy), traces the Chinese immigrant workers from the railroad worker era to the low-wage garment worker of today, 7 pm. **I AM SOMEBODY**, a documentary about a strike of non-professional hospital workers, almost all of them Black women, 8 pm, plus **CHICANA** (Sylvia Morales), a film about the history of the struggle of Chicana women, 8:30 pm, followed by a talk with filmmaker Sylvia Morales, 9 pm.

Sun/12: "Third World Health" features **TUSKEGEE STORY** (Leroy McDonald), a film about the forced sterilization of Black workers and veterans in Tuskegee, Alabama, 2:30 pm, **BOTTLE BABIES** (Peter Krieg, Switzerland), a documentary film about baby food in the Third World and its dangerous consequences, 3:30 pm, plus **STERILIZATION ABUSE**, a slide/talk, 4 pm, followed by a panel discussion at 4:30 pm.

Fri/17: "Struggle for Liberation" features **NICARAGUA: FREE HOMELAND OR DEATH** (Itsmo Film Group, Nicaragua), a documentary film showing why and how the Nicaraguan people rose up to fight the dictatorship of Somoza, 8 pm, plus **REBELLION IN PATAGONIA** (Hector Olivera, Argentina), an epic

about striking workers and their repression by the army 9:30 pm.

Sat/18: "International Year of the Child," features **CHILDREN'S FILM FESTIVAL PART II** and a panel discussion, 10 am-noon. "Invaded Land" features **THE KEY** (Palestine Cinema Unit), this film portrays the recent history of the Palestinians and life in the refugee camps, 7 pm. **AS LONG AS THE RIVER RUNS**, a documentary about the rights of Native Americans, 8 pm. **THERE IS NO CRISIS** (Britain), a film about the struggle in South Africa demonstrations, police terrorism and protest in Soweto, 9:30 pm, followed by a panel discussion at 10 pm.

Sun/19: "Black Family Relationships" features **A DREAM IS WHAT YOU WAKE UP FROM** (Larry Bullard), a film about the Black family and the American Dream/Nightmare, 2:30 pm, **THIS IS THE HOUSE OF MRS. LEVANT GRAHAM** (Topper Carew), a film about a welfare mother and her effort to hold her family together, 3:30 pm, **YOUR CHILDREN COME BACK TO YOU** (Sharon Larkin), a film about a single mother's efforts to understand her young daughter's growing consciousness, 4:15 pm, followed by a panel discussion at 5 pm.

—Fiona Mackenzie

MICRO-FILMS

"Sherlock Jr." and the other silent clowns

BY ZENA JONES

Sherlock Jr.

This 1924 silent clown classic stars the great stone-visaged Buster Keaton. As Sherlock Jr., he's a would-be detective working as a poorly paid movie projectionist, in love with The Girl but temporarily outwitted and framed by The Rival. Despondent, he falls asleep on the job and starts to dream. In a series of remarkable sequences his ghostly self is projected into the film, followed by equally extraordinary special effects that enhance his hilarious escapes, lightning changes and flawless timing as he happily perches on the handlebars of a speeding motorbike no one is riding. All ends well, of course, when he leaves reel for real life in this film-within-a-film-within-a-film, and it's still as rare a treat today as it was in 1924. "Sherlock Jr." will be shown on Fri. 8/10 (also 8/21 and 29) with Charlie Chaplin's "The Circus" and Harold Lloyd's "Never Weaken" (guaranteed to reduce all acrophobes to liquid jello) as part of the 32-title, pristine 35mm print, Silent Clowns Festival, with live organ accompaniment by Lee Erwin. (Aug. 10 thru 30; Castro, SF)

Death of a Bureaucrat

When a recently deceased Cuban machine inventor (whose answer to making heads of marble was to mass-produce in plaster or bust) is buried, he's honored by having his work card buried with him. But without it his widow can't obtain her pension. Nephew Salvador Wood wants the body exhumed. That takes an exhumation form and court order, so he gets gravediggers to do the job instead. Now he has the work card, but the cemetery director refuses to inhumate a body that hasn't been officially exhumed, and from then on it's an increasingly frantic exercise in bureaucratic blight: endless forms and lines, lengthy waits (always for the wrong official or for the one who just left); the omitted sig-

nature that involves even more forms and every conceivable stamp except the one to stamp out bureaucracy. Unfortunately, it's all often only frantic and not often frantically funny, with what should have been mordant satire buried in a too-loosely dug, too funereal grave. (Cento Cedar, SF)

Love on the Run

When a 40-plus director brings out his fifth autobiographical film, the material tends to wear a little thin, though it has its amusing moments. Francois Truffaut's alter ego Antoine Doinel (Jean-Pierre Leaud) is in the process of divorcing his wife and simultaneously seeking out her successor, mostly among his past loves, including no-longer-interested Marie-France Pisier. (All are actresses from earlier Truffaut efforts, ditto some scenes and situations—an interesting device that works.) The story is the emotionally changeless

Doinel circle, with the failed writer's forever introverted affections pouring out only on paper as he again asks the world to pay for his childhood and let him finally experience real emotion. But Truffaut has sketched his character so lightly and uninterestingly that he's not only merely a minor echo of "The Man Who Loved Women," he reduces the film's impact to considerably less than 400 blows. (Opens 8/3; Clay, SF)

The Frisco Kid

Is this an 1850s comedy? Well, when Polish rabbi Gene Wilder (87th in his rabbinical class of 88) learns he's leaving Poland to take the Torah to America, specifically San Francisco, he asks, "Where's that?" "Near New York," he's told. But isn't it also violent? A little, when the naive Wilder is robbed and unfunnyly beaten by the first American "friends" he meets, and later, when he's tortured by oddly English-accented Indians. Might it raise a religious hackle or two? Let's say it helps to be broad-minded, and also that some of the "in" jokes and allusions may not always be understood by non-Jewish audiences. Does his relationship with bank robber Harrison Ford work? Sort of, but not because of Ford's acting. Is Wilder good in a less than manic role? Yes, although he's always still Wilder. Then what exactly is it? Sometimes very funny, sometimes not; sometimes violent, sometimes overly sentimental; a not-so-blazing bagel and a not always lovable lox. (Royal, SF)



Buster Keaton in "The Navigator" in the Surf Theatre's Silent Clowns Festival.



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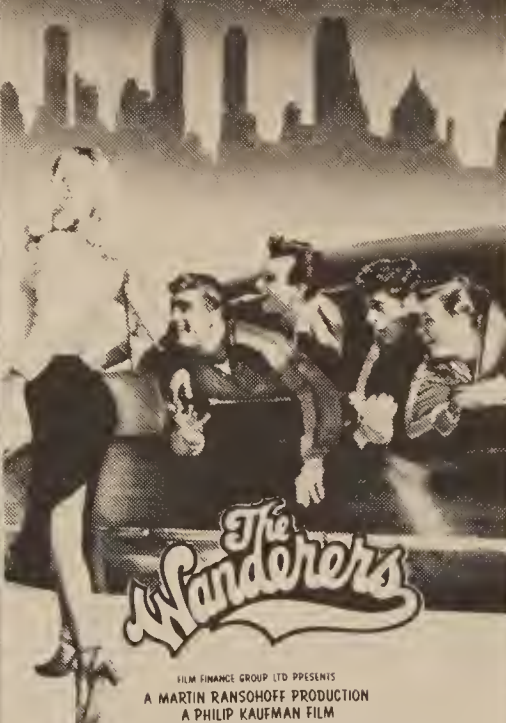
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"...LIKE THE FLIP SIDE OF 'AMERICAN GRAFFITI'."

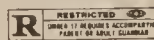
—Rona Barrett, ABC-TV



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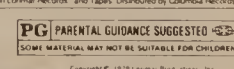
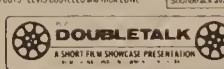


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POLK & CALIFORNIA ROYAL THEATRE 474-2131 Shows: 2:00 4:00 6:00-8:00-10:00 Barg. Mat. (\$1.50) 'til 3:00 with avail. seat.	COLMA SERRAMONTE 6 THEATRE 756-6500 Shows at: 2:30 6:15-8:15-10:15 Bargain Matinee: 5:45-6:15	SO. SAN FRANCISCO GENEVA DRIVE-IN 587-2884 Co-Hit: "M. Python and Holy Grail" (PG) Fri.-Sat.-Sun: 7:30 Mon.-Thurs: 8:00
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Also now playing at these selected Bay Area theatres:

EAST BAY: Berkeley: Berkeley Alameda: Southshore Union City: Union City D/I Pleasant Hill: Century Cplx San Ramon: San Ramon D/I	PENINSULA: San Carlos: Tivoli Twin Palo Alto: Palo Alto Square Rdwd. City: Redwood City D/I	SAN JOSE: San Jose: Meridian Quad Campbell: Plaza San Jose: Century Almaden San Jose: Capitol D/I
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GUARDIAN CLASSIFIED

824-2506

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Help! I need a job! Master of Corkscrewing, Backstabbing and Double Dealing. Twenty years experience in television, newspaper and magazine editorial and photographic journalism, advertising and financial dealings. Will relocate. Available mid-September. Currently incarcerated due to backfiring film-flam scheme. Learned lesson and now ready for the major leagues. Proposals only. Diplomacy and discretion assured. Charles R. Taliaferro, Box 2000, L-162, Vacaville, CA 95688

Well-educated lady desires part time employment (20-30hrs/wk) to support writing habit. Varied background includes secretarial work, editing, counseling nursing. Call 525-2331

Want to be a daddy? Healthy, attractive W/F, 30, wants second child I own home, car. Need healthy father and moderate financial security for 2 years. I'm lousy wife, great mom. Avoid the expense, hassles of marriage/divorce! Box 482, Boyes Springs, CA 95416

JOBS

Bona fide nonprofit organizations may list their paid employment positions here at no charge (up to 42 words per issue). Call 824-2506 for information.

Physician wanted for consultation services with established midwife/home birth service. For information call Homecoming Clinic 821-9134

Part-time secretary to join staff of progressive research and educational organization. 70 wpm typing, dictaphone experience, ability to work under occasional pressure. 20 hours per week (flexible). \$5.00 hour. Send resume to P.O. Box 40430, San Francisco, CA 94140

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Legal Sec. for small, non-profit, law firm serving only children. Exp. req'd, typing 80 wpm min. \$1,166/mo. plus fringe. Send resume to R. Mann at LSC 149 9th St. S.F. 94103

Mechanic Wanted

Will trade use of '71 VW convertible for engine and/or body work. Late August thru November. Margaret 821-9639. Leave message

Hostess—Crew Wanted

For local charter yacht. Fun job in the sun. Will train if suited to position. 843-4440 Ext. 23

Executive Director

To the San Francisco Arbitration Board. The Director will implement and have operational responsibility for new San Francisco rent Ordinance. Must have strong administrative and communications skills. Background with Admin. agencies and familiarity with Admin. Law desirable. Salary up to \$27K per year. Must be San Francisco resident. Send resume to Rent Stabilization and Arbitration Board, 170 Fell Street, Room 37, San Francisco, CA 94102. Deadline: at Board, 5pm, 8-17-79.

Dance Department Coordinator needed at the East Bay Center for the Performing Arts (Richmond/Berkeley). Half-time position requires professional knowledge of dance and strong administrative skills. Available September 1st \$5100/year. Resume to 339—11th Street, Richmond, CA 94801

Academic Ghostwriters

Strong academic background required. Areas: economics, business administration, ed. psych., philosophy, social sciences. Box 4241, Berkeley, CA 94704

Nonprofit community organization hiring individual. Work part-time. Artists, carpenters, actors, idealists inquire. Minimum hourly wage. Storefront classroom, 566-6502

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Typing, posting, exp. req'd. Diverse, responsible role in finance dept. of import-distrib. of books from China. A/P, computer opr., gen. off. \$600-\$700/mo. 282-2994

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For authentic wrestling films in SF. Good pay. Max weight 125. Details: Scott, (707) 546-2306. Non-sexual

Instructor, Aide, substitute positions open for developmentally disabled clients. Call (415) 454-5317, 8 a.m. to 4 p.m.

Participate market surveys, earn gifts. Surveys, P.O. Box 1036, East Orange, NJ 07019

Mathematician

Socially oriented, ecologically conscious residential educational community accepting applications for internships in the seemingly incompatible areas of math instruction for poor and minority children and building restoration. BS + in Math for teaching positions. Stipends. The S.E.O. Learning Center. Call 642-3070 business hours. EOE

Photo Model Needed!

Local photographer seeking an attractive model to be the subject of delicate, sensitive portraits for my portfolio. Previous modeling experience unnecessary, comfortable self image helpful. Some sensitive, tasteful nudity involved. Sincere request, no publication \$20/hr or print selection. Information with photo to Kelley, P.O. Box 13302, Oakland, 94661.

Cook/housekeeper—Group home for girls, part-time, salary/benefits. Cooking, shopping, menu-plan, light housekeeping. Must be 21, have valid CDL & good driving record. Send resume to Charla Foundation, 411-15th Ave., S.F. 94118

Bay Guardian

SECRETARY EDITORIAL

Part time to handle heavy correspondence, phone calls, filing & maintain library. Must be an excellent typist with previous office exp., able to set up business letters and file systems. Must have pleasant & flexible personality & be agreeable to a variety of tasks. Wed & Thurs 9 am to 5 pm. Write Jean Oibble, Associate Publisher

REPORTER EDITORIAL

Staff writer/reporter who can do investigative work, consumer stories and features. Send resume and a couple of nonreturnable clips to City Editor, SF Bay Guardian, 2700 19th Street, SF 94110

DRIVER DISTRIBUTION

Guardian needs drivers to deliver papers to stores one day a week. Must have a station wagon, van, or Queen Mary, and be available all day Thursday. Delivery route in the city. Responsible, friendly people sought. Call Dave, 824-7660 on Monday or Friday

SUBSTITUTE DRIVERS DISTRIBUTION

Guardian needs substitute drivers to deliver papers on Wednesdays. Must have car and be available for work on short notice. Delivery routes in city. East Bay, Marin, and Peninsula. Call Dave, 824-7660 on Monday or Friday

COORDINATOR GUARDIAN GRAPHICS

Energetic, motivated person to bring in new accounts and manage typesetting service. Graphic skills, paste-up and knowledge of type essential. Willing to do initial sales, keep accurate records and coordinate production. 20 hours per week to start. Send resume to Jean Oibble, SF Bay Guardian, 2700 19th St. SF 94110

VOLUNTEERS

We need help with various, sometimes tedious tasks, weekdays. You receive a six-month subscription for every four hours of work, as well as a chance to make some interesting new contacts. To arrange a convenient time, call Eileen, Mon-Fri, 9 am-5 pm at 824-7660

LIVE-IN SITUATIONS

Enjoy Housework?

Theatrical Producer and teenage son need live-in housekeeper for large Victorian home, comfortable job, reasonable pay, nice surroundings. Los Gatos, (408) 356-1311

VOLUNTEERS

Medical Research Subjects

Paid volunteers with normal vision (no glasses) needed for eye test. Eye doctor will lightly grasp eye with special forceps to measure amount of eye muscle force. Anesthetic drops will be used for maximum comfort. \$25 cash for approximately one hour. Call Karen M.F. 561-1654

Family Planning

SF Planned Parenthood is in immediate need of volunteers to work in the clinic. If interested, please call 441-5454

Suffering From Hayfever?

\$30 paid to volunteers to test allergy medication. Clinic will also skin test for free. 563-6100

HOUSING & PROPERTY

COMMERCIAL SPACE

Arts & Crafts

Artisans and craftspeople wanted to exhibit at Cow Palace Antique & Collectors Show, Aug 25-26. Reasonable rates. Call (415) 922-4004

Oakland art studio, skylights, has everything. Share 1600 sq ft with other artist, split \$300 rent, plus utilities. Excellent location, ideal for art classes. 834-4953

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Room in communal artists' house, some studio space. 467-8721

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HOUSEHOLDS FORMING

Let's team together to find & share a house/flat—Noe/Eureka Valleys, Bernal Heights, Potrero. I'm 35, straight W/M. Seeking responsible, honest, compatible M/F, 26-38, wanting to create a nice home. Rent up to \$275 each. Mike, 665-6290, keep trying

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Open 1:30-5 Sunday, 746 E 19th St, Oakland. First day on market. High on a hill, brownshingle restored mini-mansion, with 2½ baths. Home for the space lovers, or possibilities for 3 units. East side of Lake Merritt. \$82,500

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Garage—Bernal Heights. Large, high-ceiling 210-110, water. For car, storage, shop. 821-1165

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\$600. Spectacular remodeled Victorian flat. Spacious contemporary 1 bedroom and den with built-in bookshelves, large country kitchen, new bath, fireplace, parquet floors, washer/dryer, large deck and garden. 563-1620, 282-8695 (eve.)

Studios and one-bedrooms, \$205-\$355. Nicely renovated Victorian building. 312 Fillmore St. 621-3722, 543-2320

RENTALS TEMPORARY

Sublet beautiful one bedroom penthouse apartment Aug 16-Sept 3. \$130. 641-9123, 845-2498

Very special architect refurbished upper flat in Noe Valley. Skylight, fireplace, lovely view, sunny deck, garden, garage, gourmet kitchen. Separate bedroom & den. Share with one traveling professional, \$255/month (less for gardening). Margaret, 821-9639. (Also possible sublet late August-Nov/Dec.)

Unusual Marina Studio, furnished, fireplace—2 months, \$320/month. 921-7149

Beautiful 2 bdrm Victorian flat, August only \$340, negotiable. 19th near Castro. 871-7402

RENTALS TO SHARE

Woman in 30's wanted to share lovely Bernal Victorian with two others. View, garden, sunporch. \$142 plus util. Eve or Oiane 826-1394

Relaxed, creative, pleasure-/prosperity-minded M/F couple to share 7BR Victorian house. City view near GGPK, UCMC. Goal: emotional & financial control over our lives. \$200/work. 665-0716

Spacious house to share (with woman artist). Two rooms of own, yard with vegetables, lemons. Good Mission District weather & conveniences. Prefer non-smoker, into own work, no food fetishists. \$250/month. 285-4949, early/late

\$250/month. Professional 40-year-old gay woman, civilized, sociable, & responsible has elegant 2-bedroom flat near Golden Gate Park. 1 block north of USF. To share with another responsible gay person. 751-1576, evenings

Roommate wanted, Sunset flat. 25-35 years. Also sublet 9/15-12/31. No pets, non-smoker, prefer vegetarian. \$125, 566-4509

This Is The Place!

to advertise **Rentals To Share**—the Bay Guardian has the largest listing in the Bay Area. See the Giant Grid Coupon for rates. (Ask for the "3-for-free" Guarantee.) Guardian Classified, 824-2506

Male or female to share two bedroom, six room flat with straight man, 30's. Beautiful city view, fireplace, dishwasher, washer and dryer, backyard with BBQ, garage door opener. Clean and quiet. Seeking stable, responsible non-smoker. \$300/mo. plus deposit. Call Steve at 732-4000 x284 days or 922-6352 evenings

Share house in Bernal Heights. Ideal for responsible person appreciating peaceful, Japanese-clean home. Yard/garage. Preter light-smoker, vegetarian. Share with doctor and artist. \$218 plus ½ utilities. Bedroom without apostrophe bed, carpet, plants. 821-1165

Spacious & sunny view flat on Twin Peaks. M/F to share with male. AEK, own bath. \$250. 626-1793

Will share cooperative lifestyle with neat woman 25-35. Newly decorated flat. Oak between Laguna and Buchanan. \$125/month. 864-1855. Ask for Roland

Woman, 26, with daughter age 1½ seeks single person with or without child to share 3 bedroom sunny Richmond flat. \$225 plus utilities. References. 387-7840 evenings

Person (male, female, gay, straight, bi) to share 3 bedroom Victorian townhouse with gay man, 30's, gay woman, 20's, into arts, theatre, photography, music, movies, people, etc. References and/or sanity required. Spacious Cal Fireplace Backyard. Fell/Laguna. \$160. 552-9143 evenings & weekends

M-F to share 3-bedroom Richmond district household. Non-smoker, \$138.34. Available 8/1. 387-4542 after 6

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The Cartoon Kitchen

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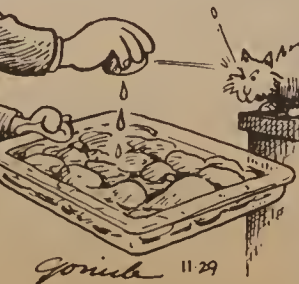
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MANY SAUCES ARE POSSIBLE. A SIMPLE ONE IS LEMON JUICE, GARLIC POWDER, AND ROSEMARY.



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intelligent couple, 48/30s, seek friendship and adventure with an attractive young woman. We have a pool. Dive in. Why not? Box 644, Larkspur 94939

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Open, sharing, attractive man (31, Leo, with affectionate Pisces moon) seeks a man or woman who's honest, open, and sincere—someone who understands the word "acceptance" and who is interested in starting a friendship with me. I regularly do consciousness focusing (from Ken Keyes' "Living Love"), ceremonial white magic & creative visualization, astrology, chesnel (an oracle combining tarot, astrology & chess), hypnosis, meditation for practical ends, studying Ouspensky, & Gurdjieff movements. If you also regularly do some of these, please drop a note! I want very much to talk openly, honestly with a friend who has these interests. Gary, Box 4040, Berkeley, CA 94704

Penthouse model, intelligent, seeks gentleman. Guardian Box 13-46-DD

Exuberant Woman Naturalist

wants to meet independent, adventuresome W/F who would rather be at Ft. Reyes or in the mts than sitting inside. If you are unattached, employed, non-smoker in 40's who is feminine, gentle, people-oriented, self-loving, non-desperate, able to share self in relationship of equals, let's get together. Guardian Box 13-47-K

Happy, attractive, warm, affectionate, unattached, sincere, intelligent, articulate, emotionally aware 30 year old professional W/F 5'10", 130 trim curvy pounds, interested in people, children, the arts, outdoors, wants to meet single employed professional tall W/M 30-37. Guardian Box 13-46-BB

Berkeley professional W/F 35, interested in beaches, films, good food and quiet moments with warm, fun loving, sensitive adventurous men 30-40. Guardian Box 13-46-AA

Man in early 30's looking for woman or man (or both) to share afternoons on the beach, the back roads of California, exploring Baja, running in the park, camping, hiking, canoeing, films, plays, concerts, galleries, museums. Open to being lovers, friends, companions. Write John, Guardian Box 13-47-J

Jewish man, 26, professional, intelligent, sensitive, witty seeks intelligent woman with sense of humor and the absurd for caring relationship. Guardian Box 13-46-CC

Santa Cruz

Fun loving, financially secure W/M 32 would like to meet a professional woman who likes to sail, travel, have quite dinners at home and generally enjoy life. Send me a note about yourself, I'll do the same. Box 1127 Capitola Calif 95010

Bisexual Men

Slim serious female 28 who has passed as a male part time since 1973, identifies with gay men, wants companionship/romance. 681 Ellis #3321, SF 94109

W/M, 31, intelligent, trim, good-looking, successful, would love to meet a bright, slim and very pretty Asian or Latin lady 19-30, with enthusiasm for the good things in life, a sense of humor, and style. Please write, with phone no., and tell me a bit about yourself. Guardian Box 13-47-H

Going To London?

Berkeley professional man going to England after Labor Day for 2 week vacation. Would like to meet or travel with others who will also be vacationing there. Write PO Box 7115, Berkeley, CA 94707

If you are male, 30-48, have seen Manhattan at least five times, want to see it again, like Shakespeare in the park, picnics, the sea, jazz, talking, art, fun, quiet, loving, independent (self-supporting), vivacious, assertive, curvaceous woman and can get beyond exteriors being more important than interiors, I would like to meet you. W/F 38. Photo please. Guardian Box 13-46-Z

Woman—I'm a gay man looking for a woman who might be interested in having a child together and developing a parenting relationship. Guardian Box 13-47-G

Bright, warm-hearted & literate man, 30, with a strong sense of humor and the ironic, looking for a woman of wit and warmth for a committed relationship. Box 385, 55 Sutter, San Francisco, 94104

Juggler

Looking for S.F. area F juggler after juggling solo for 3 yrs., I would like to juggle with a partner. You don't juggle? that's OK—why don't we share outdoors, laughs, good music (Little Feat), books (Barth), movies (Manhattan), and/or massage? Let's get together. W/M, 25, 6'1", curly hair. Guardian Box 13-46-T

W/F wants to meet men over 40. I'm 29 and fed up with younger men. Guardian Box 13-46-U

Earn Up To \$5000 Per Week

in your spare time—Got your attention didn't I. Read on. W/M executive, 41, divorced, no children, would like to meet W/F with no children (maybe one), but interested in having same if everything else is right. I am well educated, fairly straight, easy going, slender, physically fit, and don't use drugs. Prefer similar qualities in a woman. I sometimes lead, sometimes follow. Sense of humor important. Guardian Box 13-47-B

F, 45, 5'3" longing for a romantic, considerate, humorous, progressive, trim non smoker, 35/45 local M—theatre, music, salsa, hikes, bikes, etc. Box 1071, 2000 Center, Berkeley 94704

W/M, 32, 6', 185 lbs, literate, witty, attractive, tan professional seeks discreet, trim, uninhibited lady 25-45 to assist in sampling various sensual diversions: hot tubs, hot discos, nude beaches, French cinema, Sultro baths, mandarin restaurants, Asian or Caucasian preferred. Reply to Wyatt #232 625 Post, SF 94109

The Good Life—A Touch Of

elegance. A educated employed, professional-attractive to beautiful lady sought, 25-37, to complete a menage a trois. Should be goal oriented, headed towards success, mellow, have her head together, be sensually giving and not afraid to receive, and seeking permanent stable relationship. Reply with picture and phone number. All replies answered. POB 12133 SF 94112

WM26 sgl 5'11" 260 lbs wants to contact females any size age or shape for warmth and loving if you tired of being alone so am I. Please write PO Box 2254 San Rafael CA 94902

Seeking Wife—Marriage Only.

If you are a gentle single female of childbearing age, unencumbered, and desirous of making a home and family in atmosphere of love, mutual respect and trust, and would like to marry a single, sincere, nonsmoker, nondrinker, healthy male, Ph.D., professional, with no dependents and youthful 51, then write with photo. Mavrick, PO Box 1116 San Luis Obispo, Calif 93401.

Hi!

My face may be plain but there is nothing mundane about my personality. I am black/female, 31, witty, charming, intelligent, loving and a great cook. Would like to meet warm, sensitive, loving intelligent, unmarried man of any race, creed or color to date and perhaps share a loving relationship. Guardian Box 13-47-C

Handsome, W/M, 27, 5'8", individualistic, driven, intense, introverted, alienated sense of humor, Interests: classical music—Boris Godunov is favorite—some jazz and rock; languages, literature (education here still thin), writing (novel)—Socialist politics (not organizationally or socially affiliated—don't care to be) movies—mostly highbrow—but also Superman and Bogart—looking for attractive, strong lady. Guardian Box 13-48-E

Couple

Mid-30's, bright, warm, attractive, intellectual, seeks similar couple for sensual, sharing (foursome) relationship. Box 2995, 681 Ellis, SF 94109

I Wish To Love

I am 32 W/F born in Europe proff position I seek honesty loving caring open trusting joyful relationship based on mutual understanding tolerance and respect I enjoy literature, theatre, classical music, and art in general. I love good wine, fine restaurants, run on the beach and fog. I swim, water ski and snow ski a lot in winter. I am interested in learning and expanding my horizon. I am good looking, 5'4 116 lbs. I would like to meet you, the intelligent man, with sense of humor, career of your own, confident, alive, worm in tune with yourself. Age 30-50. Guardian Box 13-46-S

Adventuress seeks Debonaire (35+) Write Joy Box 31332 San Fran CA 94131 (incl Stamp)

Writer seeks intelligent woman, 40-65, under five six. Guardian Box 13-46-W

Attractive Trio—2F, 1M

Wishes to meet people with vacation homes. We'll share food, wine & merriment and entertain you with our charm & wit in exchange for 1 or 2 nites lodging. We're successful, beautiful & adventurous. Box 6342, Terra Linda, CA 94903

Warm, attractive professional man seeks a special woman (26-34), sensitive, sensual, attractive and intellectually alive for the sharing of fun and adventure and developing a mutually supportive relationship. I'm 32, 6', blonde hair, blue eyes and into dancing, dining, film, arts, outdoors. Guardian Box 13-46-Y

I'm W/F, 30, would like to meet a woman who shares these traits with me. She is emotionally independent, physically hardy, likes to laugh and touch, think and explore, prefers experiencing to owning, outdoors to indoors, sunshine to chemicals. She is ready to trade some security for a little adventure, by traveling light, she will see the whole world before she's done. Guardian Box 13-47-F

Travel Companion

sought for several days month, most anywhere in California, by androgynous professional male, 5'8", 150 lbs, 44. Desire liberated, sharing female. PO Box 761, Oakland 94604

Attractive W/M Professional, Age 41, 5'9", 165 lbs, would like to meet attractive female, slender, 25-35. I am good natured, sensitive, intelligent, warm, & love good sense of humor. I am interested in a relationship that works. Reply to Guardian Box 13-49-A

With panic I've concluded that truly good looking women who are also broadly intelligent, and of a sweet disposition, become increasingly unavailable as college years recede into the past. Presumably they get snapped up & stay snapped up. While chances of one answering an ad are small, I feel lucky. I'm tall, trim, a writer, surprisingly good looking, over 30, well employed 6-9 molyr., mildly athletic, occasionally artistic, potentially astute, a dihard romantic with a great eye for lush, naturally ample, unhesitatingly female form—especially the derriere of somewhat immodest proportions. I try to avoid dogma, the occult, and the Californese psychobabble of therapy junkies spaced on the get-well circuit. I do a lot of outdoors stuff, & especially appreciate music, dance, health, fun, idealism, philosophy, warmth/sensuality & carnal delight. Am Anglo-Saxon and not particular re tribal origins. Guardian Box 13-46-X

I'm e W/M 25 with an A-B from Cal. I would like to meet women who are interested in anything from correspondence to long term relationship. My hatreds include flamboyant, inconsiderate people, vivid parties, and capitalism. I like honesty, freedom, great art, intimacy. Write Guardian Box 13-47-A

Feminist Companion

Jewish man, 30, left-feminist, seeks feminist woman companion to share support, ideas, feelings and play. Guardian Box 13-47-D

White male, 24, has tickets to see King Tut, to share with white or Oriental female (18-35), who would like to share either a permanent or temporary relationship. Guardian Box 13-46-C

Are you a bright, trim, attractive, affectionate female seeking your fun-loving male counterpart? I am 43, W/M, enjoy theater, ballet, nature walks, country inns, hot tubs, sensuality both tender and passionate, wide ranging conversation. I would especially welcome a letter describing your perfect weekend. Box 13130, Oakland 94661

To The Dreamers

I made my first million at 23, retired at 30 devoting myself to personal interests and investments. Now at 38 I travel—Rome Paris London New York Las Vegas Tokyo India China—50% business 50% pleasure. I am looking for a bright attractive adventurous companion 18/30 who would enjoy a trip with me thru Disneyland for adults. I am kind generous and warm 5'9"—200 lbs. A former college football star (big deal). I have never written an ad like this before and maybe you have never answered one. Let's do it! Opportunity only knocks once grab it! Ron PO Box 99347 San Francisco 94109

30 tall dark handsome white athletic perceptive strong warm personable very selective S F M D wants to meet lit very pretty intelligent together non-egocentric woman with sense of spirit. Photo helpful. POB 22061, 94122

Co-Pilot For Flights Of Fancy,

handsome and gentle, I am And, I invite a beautiful woman to go up "down"—escalators, and other small steps for humankind. Realizing that now has never been a time for unbridled restraint. I extend to you my greetings filled with sweet cinnamon, scintillating sapphires, and soft susurrations, shamelessly. Eric. Box 933, Menlo Park 94025

Physician—gentle, sensitive, attractive, thirties, vital, active paraplegic seeks very attractive, togethery, bright, slender woman in twenties for joyful, caring relationship. Guardian Box 13-46-B

Come be my diversion and delight. Slightly scattered female seeks a good man to share the joys of summer. Guardian Box 13-46-I

Athletic, male poet, 40, wishes to meet tall powerful-soft feminist amazon for fun, sharing and mutual kindness. P.O. Box 11390 San Francisco, Calif 94101

Found

Treasure collection intended for snoring. Includes white water, blue sky, chandelies, champagne, Neruda, Nana Mouskouri, opals, Octobers, hilltops, Hiroshige, tantra, talismans, plus other experiences not yet opened. Discovered by W/M professional (33, 5'10", 150 lbs, trim, successful, nonsmoker) while questing for attractive warm wise woman of intelligence and spirit. Ownership to be verified through caring, mutual exploration, and magic. Claim by writing. Guardian Box 13-46-O

If you're Fem 25-45 interested in rowing, swimming, hiking, etc., please send photo & SASE for quick ans & return. W/M 42 5'8" 165# 44" chest 33" waist. Let's do it now! Guardian Box 13-46-P

Professional male, late 30s, shy, quiet, affectionate, intellectually alive—politically committed, hard-working puritan seeks a woman with similar qualities for a meaningful relationship. Guardian Box 13-47-E

Attractive, sensitive man wishes to meet attractive woman who enjoys the adventure of living. I am 32, 5'11" and enjoy practicing law, foreign travel, hiking, yoga, personal growth and good communication. San Francisco Guardian Box 13-48-B

Ladies—If you're 25-40, independent, reflective but don't know all the answers let's make contact and find some while talking, doing. I'm W/M, 30, attractive, inquisitive, active seeking woman needing and willing to give support. Guardian Box 13-48-C

Cabernet Sauvignon '43

Professional W/M 35, seeks W/F 25-35 for the start of a possible "grape relationship." I bring a very adventuresome, witty & creative individual, am into weekend getaways, occasional sports car racing & definitely exploring various types of wine in conjunction with a gourmet home cooked meal, naturally devised by us both from scratch. If you are a warm, sincere, honest, sensitive & caring woman, who wants to "pop the cork" on a committing relationship & finally taste what its like, please write & describe the corkscrew you have that will successfully open up this bubbly bottle of great vintage. Please enclose photo (all returned). Guardian Box 13-46-K

Gentle man W/M professional, 52, loves vintage cars, bicycling, photography, camping, jazz, oriental food with a limerickal sense of humor would like to meet tall, gentle, independent woman of similar interest for good conversation over a glass of wine. Non-smoker preferred. Guardian Box 13-46-J

Woman wants gentle, sincere sensitivity with another sensitive, attractive professional business woman. Guardian Box 13-46-A

Sleepy Englishman, slim, cosmopolitan, fond of gardening, believes in steamengines, grows watercress in hot tub, runs a lot, wants to meet an exquisite intelligent woman in late teens for serious conversations about Byzantine architecture or other topics of common interest. Guardian Box 13-46-F

Attractive, compassionate, affectionate, W/F petite, young looking 50, Ph.D. seeks educated, warm, reasonably attractive, cultured male to share interests in art, theater, dining out, outdoors, for friendship and romance. Guardian Box 13-46-H

Immensely attractive, charming, youthful, lit 37 year old male seeks a slim outstandingly pretty female under 23 who can look like a fashion plate and enjoy excitement, dancing, horses, sports cars, boats and the visual and performing arts. Guardian Box 13-46-G

Tall, affectionate, white male, mid 20s, looking to share a non-demanding affair with normal or oversexed woman (any age), single or married, for movies, dining, intimate touching, and making love. Sense of humor desired. Photo (returnable) and phone appreciated. Guardian Box 13-46-D

Goodlooking W/M, 40 s, well built, sense humor, successful with integrity. Lives San Mateo and Redding. Seeks quality affair with trim, non-smoking female (single or married). Reply PO Box 3623-G, Redding, CA

Mayday Mayday Mayday

W/M, 34, sailing buff seeks resourceful, brave, beautiful, but unaffected fem to 30 yrs to work & play together to outfit boat & bodies for a life on the water. No sailing exp necessary, however—a positive attitude is essential. Write JDE Box 295, Pittsburg CA 94565

A mellow, but beautiful lady needed—that wants a home life, that wants to stay home and make a home, that's by, and into a menage. One that enjoys children, (maybe you have one now) dogs and cats. She should be over 25, and seeking a permanent relationship. Reply with picture, we'll answer all. to Guardian Box 13-48-A

Human Adventure

W/M 33 6' wishes to meet a delightful woman with whom to enjoy the pleasures of each other's company. I enjoy sailing, dancing, racquetball, conversation, weekend trips, evenings in or out. I am completely open and don't mind showing myself as strong yet vulnerable to the right person. Please take the risk and write me of your spirit. Box 664 San Rafael 94901

Thursday Morning

is my time for exploring. Would like to meet a woman (any age or status) who would enjoy spending this time with a 33 W/M over coffee, at the beach or ? Box 664 San Rafael 94901

Friendly philosopher desires feeling philosophical. Ed, 681 Ellis, #2818 SF 94109

Woman Of My Dreams

sought by prominent businessman for permanent relationship. I am 37, 175 lbs, 5'11", Jewish in exc. health, affectionate, reasonably good looking and sincere. If you're out there and are warm & loving, beautiful, thin, a non-smoker, straight, 26-30, intelligent with a good sense of humor, the outside type and unattached please write. Box 962, Lafayette, CA 94549

Sincere affectionate W/M mid 20's 5-10 slim seeks a non-demanding affair with an attractive woman for dancing movies and making love. Write to Jerry Box 11701-A Palo Alto, CA

Bisexual woman wishes to meet other women for non-serious relationships involving friendship and/or sex. Photo please. Guardian Box 13-46-L

Lonely And Available

Very attractive W/M, young, active, healthy, 37, 5'11", 162, financially independent and secure. Generally shy, can be woefully inarticulate. Seeks younger woman—hopefully warm, bright, shapely to share mostly foreign films, much dining out, cycling, hiking, intimacy. Should disdain cigarettes, most cosmetics. Please include photo. Will send same to all replies. Guardian Box 13-46-M

Foxy Single Mothers

loze wishful loving single papa is seeking a male and weary of pretending he is 25 and unattached. Wolf is independent, thoughtful, successful, tall, gentle, strong. Sought fox is lovely inside and outside, sometimes wise, childlike, and adventuresome. Wolf and fox are young at heart, 30's, with lively interest in life, each other, and children, and committed to emotional honesty. Interests are whatever they are and over time there is sharing, caring, and growth. East Bay only. Guardian Box 13-46-N

Corporation President

Tall slim happy affluent handsome and athletic 38 W/M seeking daytime relationship with a young intelligent woman who enjoys the good things in life. Prefer college grad or student. Box 290 55 Sutter San Francisco

Tall, Pleasant EastBay Man.

Affectionate, positive, slightly introverted, I want a mutually-supportive, nonpossessive friendship with an intelligent, similarly nonjudgmental woman, perhaps mid-30s to mid-40s. Married and/or up to you, if you're also cheery. Send telephone number and a time to call, or just write. PO Box 93, San Leandro, 94577. Do try

Nice looking professional man 38, seeks discreet, attractive, fun loving, female playmate. Write 625 Post #381 SF.

Young man desires older woman. Tom, 681 Ellis #1157 SF 94109

Amable attractive blonde seeks scholarly male in forties. Some brown, sense of humor helpful. c/o Sims, Box 10003, Oakland 94610.

Slim, East Bay white male, 23, looking to make friends with East Bay and San Francisco white, Oriental, and Hispanic ladies 18-37, who like outdoor activities, eating out, eating in, just plain hanging around, and/or would like to explore new horizons together. Photo (returnable) and phone desired. Come slim, come overweight. Come short, come tall. Come one, come all!! All letters will be answered (even handicapped females)!! Clarence, Guardian Box 13-46-E

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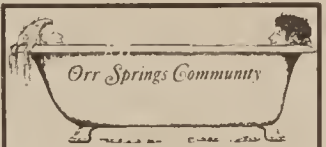
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ART REVIEW

More on surviving the summer art drought

BY ROBERT ATKINS

What follows is the second installment of notes from an art critic grappling with the summer art drought. This week brought numerous small pleasures, a very tasty performance (Snake Theatre's *Auto*) and a thumpingly bad videotape (of the Kipper Kids at La Mamelle).

Jack Hazan's 1974 film about David Hockney, *A Bigger Splash*, screened one day only (July 28) at the Castro Theater. (It also plays every so often at other quick-change movie houses like the York, Roxie, Strand, U.C. and Rialto.) Despite some flaws, *A Bigger Splash* is the most innovative and wide-ranging documentary film about an artist I've seen.

It begins and ends with the 1973 breakup of Hockney and his lover Peter Schlesinger. We never see them together, however, and the subject is raised only by a friend who laments ad infinitum that "more than two people suffer when love has gone." What *A Bigger Splash* gives us is an unusually intimate view of Hockney and his closest friends.

The film is simultaneously engaging and off-putting. Dissociation seems to be the dominant motif. Loosely connected scenes are strung together like a necklace of beads without a clasp. Psychic dissociation is prevalent, too, and psychological motivation is nowhere to be found. Where will Hockney go—to Paris, New York or Los Angeles? What will Peter or Celia do? Such questions seem irrelevant for people living in the moment.

The film is beautifully shot in color with a hand-held camera. In the shower, in the pool—water imagery is everywhere. (*A Bigger Splash*, by the way, is the name of a painting.) Happily, the film presents relevant information about Hockney the artist: his use of photographs, the torturous process

of making a painting only to destroy it and begin again, his constant sketching and, in general, the linkage between life and art. There are some purely gratuitous sequences, including a graphic love scene between Schlesinger and an unknown man and too many tableau shots—paintings come alive—of portraits with their subjects identically dressed and posed in front of them. One of these provides perhaps the best moment in the film. Peter Schlesinger emerges nude from a Southern California swimming pool at dawn to pet a stuffed moose head. He turns the corner of a patio wall to see the subject of Hockney's painting, *Beverly Hills Housewife*, silently dusting her animal heads. She looks through him in true Surrealist fashion.

The high-pitched ultrarealism of Snake Theatre's *Auto* (at the Mohawk Gas Station, 3050 Bridgeway, Sausalito, through Aug. 18) has little in common with the slick, detached ersatz realism of *A Bigger Splash*. While the setting is an actual, out-of-business filling station and the props include actual moving cars and trucks, *Auto*'s performers wear stylized masks and speak on tape. During the course of the performance, innumerable cars and pedestrians pass by—and sometimes through—a "stage" so large that some action takes place in the periphery of vision. Gradually the real and the blatantly artificial merge in a synthesis inconceivable in a conventional theater space.

Auto is the story of an engineer and his anthropologist wife whose car breaks down. The engineer's negligence transforms this into a case of carslaughter and intellectual class warfare. Sexual flowering, family intrigue, death and even Henry Ford make their appearances—all in the name of coming to grips with technology.

The day after I saw *Auto*, I drove over to the Mission to check out *Low 'n' Slow: Cheeking Out Low Rider Art* at the Galeria de la Raza/



"Motorized Speed Raft or Happiness is a Fast Gasoline Engine" is a craft designed for ducks by Harry Lynn Krizan in order to "better man's relationship with wildlife."

Studio 24 (2851 24th St., through Sept. 22). The exhibition is a joint project of Galeria de la Raza and *Low Rider Magazine* and attempts, in part, to combat the negative image of Latino low riders presented in the film *Boulevard Nights*.

I don't know if it does quite that, but it provides a fairly interesting glimpse into what was for me an almost foreign subculture. "Low riding" originated in East Los Angeles in the Forties in reaction to the racist zootsuit riots. Social clubs metamorphosed into defensive gangs. In the Fifties, car clubs flourished, although by the end of the decade, interest in them seemed to have nearly died out. Nostalgic Seventies revivalism brought them back in a big way.

Hanging at the Galeria are drawings, photographs and graphics as well as a small display of tiny low rider models by the Pretenders of San Jose and fascinating documentation of various groups like the Lady's Style Car Club of East Oakland.

Two more shows (both in Oakland) deal with subcultures or technology. Eleanor Dickinson's *That Old Time Religion* (at the Oakland Museum through Aug. 26) is an exhibition of video, paintings, drawings and artifacts in a revival-

meeting house installation. Evangelical religious objects—posters, baptismal paraphernalia, antique hymnals—decorate the walls, chairs and altar area. "Get Right With God," proclaims one poster, and that's the message of all the documentary material in the show.

The videotape (shot under the auspices of Oakland's California College of Arts and Crafts) chronicles a foot-stompin', voice-raisin' revival meeting in Tennessee. Dickinson also exhibits a large series of paintings, really tinted drawings, on black velvet. Her paintings mostly depict people caught in the ecstatic turmoil of what looks like revelation and focus mainly on the expressionistic rendering of hands. The black-velvet format is well suited to the "primitive" fundamentalism of "that old time religion," but I prefer her subtly executed line drawings on paper.

Art and Technology at the Center for the Visual Arts (City Center Plaza, Oakland, through Aug. 17) showcases the work of five artists: Bruce Beasley, Roger Berry, Harry Lynn Krizan, George Lloyd and Sonya Rapoport. Beasley shows very documentary photographs of the glass bathysphere he designed for the Navy and a cast acrylic model of *Apolymon* (1968).

his spectacular sculptural commission for the state. It's a Henry Moore-style, primordially organic vision made new by Beasley's use of a crystalline medium.

George Lloyd's collaged, mixed-media pieces seem to have more to do with Mondrian's two-dimensional structuring and Rauschenberg's magpie juxtaposition of found art and art materials than with technology. Roger Berry's stone and metal "machines" are sometimes inspired by prehistoric sources. *Men an Tol* relates to a megalithic structure in Cornwall of the same name.

For me, the two stand-outs in this pleasantly eclectic exhibition are Harry Lynn Krizan and Sonya Rapoport. Krizan shows delightful mixed media drawings on paper and a large acrylic painting. They're in the Claes Oldenburg tradition of fanciful invention. He's designed a spring squirrel guard that attaches to a car bumper and whisks away innocent rodents instead of running them over. His painting, *Motorized Speed Raft*, brings us a craft designed for ducks in order to "better man's relations with wildlife." Set on a blueprint-like grid that dissolves into sky, he's provided the viewers of this fanciful duck-driven vehicle with an explanatory, number-coded key inscribed right on the painting. Number 11, we learn, is a "discarded paper cup" floating in the water.

Sonya Rapoport makes the most ingenious use of computer technology of any object-making artist I've ever seen. (Harold Cohen's computer drawing show will have opened at the San Francisco Museum of Modern Art by the time you read this.) *Kiva Studio* consists of seven long computer printouts based on information compiled by Dr. Dorothy Washburn, an anthropologist who classifies and dates prehistoric Native American pottery with the aid of a computer.

Rapoport has programmed the computer to make a complex correlation between the cultural patterns involved in Pueblo pottery making and those of her own art making. "Studio ritual," for instance, is paired with "Kiva ritual." She's drawn directly on the printouts, augmenting computer language with images. Pencils are paired with prayer sticks. We see her house, books and art materials. What's revolutionary about Rapoport's work is her use of the computer as an organizing tool similar to John Cage's use of the *I Ching* as an organizing tool determining the compositions of his etchings.

A videotaped performance of the Kipper Kids is on view at La Mamelle (70 12th St., SF) through Aug. 18. The Kipper Kids are talented crowd-pleasers, but this videotape hardly does justice to their brand of screwball high jinks.

Filmed at the Whiskey in Los Angeles, this less-than-technically-perfect tape documents only the first part of their act. (It's a shame we miss their climactic finale.) The English performers wear large, pointy-nosed white masks. They break records over each other's heads, make nonsense sounds, sing some kind of version of Lou Reed's *Heroin*, accompanying themselves on ukulele and washtubs.

Sounds a little ridiculous? Well, on this tape, it is. I saw them years ago, and they're a pretty inventive duo. They did—and I understand still do—pop paint-filled balloons hanging overhead and sell the tarps on the floor as documentary art works. Original drawings complement the exhibition of this videotape. I recommend avoiding this show and catching the Kipper Kids live at Berkeley's University Art Museum in the fall.

These women's place is in the theater

The Fort Mason Foundation is sponsoring *Perspectives on Women in Theatre*—a month-long series on women in the performing arts. Each event explores creative and social questions that affect the making of art by women and takes place at 8pm on Thursday evenings in the Marina Music Hall, Building 314, Fort Mason. Admission is \$2 or PAS voucher. 441-5705.

Aug. 9: *Women's Nature in Art—physical & Spiritual*. A perfor-

mance of voice, movement and ritualistic forms with Nina Wise.

Aug. 23: *Women's Use of Humor in Art*. Three women's troupes—*It's Just a Stage*, *Les Nickettes* and *Lilith* perform scenes and discuss their use of humor and political satire.

Aug. 30: *Intrusions*. Penelope Stella directs scenes and monologues dealing with the variety of intrusions confronted by women daily.

—Barbara Graham

Les Nickettes perform scenes from their repertoire for the "Women's Use of Humor in Art" segment of the series.





yet to be made clear by anybody."

McCloskey, who has proposed the most sweeping draft bill yet before Congress; answered by saying he understood "the fear of [Harris's] generation because they saw military power being abused." But, he added, he didn't believe it would happen again. Later, when I spoke with McCloskey in his Washington office, he explained that his faith that Congress wouldn't go along with another Vietnam-type military adventure rests in the changing makeup of the legislature: Congress has replaced many of the "old men of the South" with younger, more antiwar representatives, and that will provide sufficient safeguard.

Pressed on this point, however, McCloskey was soon to contradict his own hopeful conclusion, granting that there are at least two cases in which he could conceive of the Congress approving the use of force. First, in what he termed an "exception" to his faith in the antiwar mood of the Congress, he admitted that "with about half the economy of the country depending on foreign

oil, it's hard to say what the Congress would do" in case of a still more extreme shortage. The most he could say in a hopeful vein was that "I don't think this Congress would vote to send a strike force to secure sources of Venezuelan oil. I think it would be counterproductive, among other things, just as Vietnam was counterproductive." He could not, however, feel positive that another Congress in the near future—or even this Congress under different circumstances—would definitely reject such a bellicose step.

More immediately, he referred to the just-completed House vote authorizing funds to fulfill our obligations under the Panama Canal treaty. "The vote on the Panama Canal last week only passed by three votes," McCloskey noted, "and in my judgment, the people that voted to keep the canal, faced with the decision to use military force to save the canal, would vote to use it. So it isn't all that clear. There are still a lot of saber-rattlers here."

And there are plenty of saber-rattlers

cowardice to put off the date when young men would have to be registered until after next year's election.

Opponents of the amendment, meanwhile, have several strategies in mind: (a) an attempt to defeat it outright; (b) an attempt to force the House leadership to break the amendment away from the procurement bill (to this end, San Francisco/Marin Rep. John Burton and others announced on July 24 that they were prepared to offer a long list of amendments to the amendment if it wasn't broken away); and (c) an attempt to change the amendment so it simply adds registration itself to the list of subjects for presidential study, delaying the issue until next year.

Whatever strategy they finally decide to use, this is clearly the legislation anti-draft activists consider crucial to defeat when the House returns from its recess Sept. 5.

S 109: (Harry Byrd, R-Va.; Sam Nunn, D-Ga.): The Senate version of

the HR 4040 amendment. Differences: S 109 is a separate bill, it requires registration to begin in January of 1980, and it would register all men then 18-26 years old, not just men turning 18.

Earlier this summer when the Senate was about to move on this bill, a threatened filibuster by Sens. Mark Hatfield, George McGovern and others produced a compromise between supporters and opponents of registration: the bill was delayed, but only until the House acts.

These are the other, less immediately active legislative proposals:

HR 23, the Military Registration and Mobilization Assessment Act of 1979 (Charles Bennett, D-Fla.): Requires registration to start this October; amends Privacy Act to give Selective Service System (SSS) access to a wide array of public agency records for use in registering young men automatically, by computer; places SSS under Department of Defense.

within the executive branch, as well. In a lengthy June 3 analysis in the Washington Post titled "A Carter Doctrine for Mideast Oil?" foreign-policy reporter Jim Hoagland described an intense debate within the administration that, he suggested, could lead to "the most significant increase in U.S. military strength abroad since the Vietnam war ended."

The fall of Iran and the end of the alliance between Egypt and Saudi Arabia, Hoagland wrote, combined with "the two-year failure of President Carter and Congress to agree on an effective energy policy at home, appear to be pushing the United States back toward an open reliance on direct military intervention as a policy instrument Key strategists in the administration sense a sharp change in the mood on Capitol Hill, and some members of Congress also say the tide that swept back U.S. intervention in Vietnam, Cambodia and Angola could now be turning the other way."

One option the administration is considering, Hoagland wrote, "is a 100,000-man strike force for desert fighting and oil field attacks."

While creation of an actual strike force may simply be a Defense Department scenario at the moment, the very discussion indicates to opponents of the draft and of U.S. intervention abroad that the lessons of Vietnam have already been largely forgotten. Congress's sudden interest in breathing life into the draft machinery is a loud warning bell, they believe.

Harris, in his debate with McCloskey, put it this way: "We as a society have two choices to make. We can either consume less, and become more independent in our style of consumption, or we can go on assuming we are going to have access to those resources. I'm convinced that down the line we're going to find out that we won't get access to those resources, and if we take that second option, then our only choice is to go and fight a series of resource wars to get ourselves what we need to keep our electric widgets running. I see peacetime conscription as it's about to be enacted as a step in that direction."

TRASHING THE VOLUNTEER ARMY

One reason why all the present legislative activity toward reviving the draft seems particularly odd is that the country is hardly short of fighting troops: the armed forces are up to their authorized strength, with more than two million men and women on active duty, and Defense Department officials claim to be fully satisfied with the fighting ability of these forces.

Many members of Congress are not satisfied, however, and they argue that the condition of the military has gone steadily downhill since that dark day six years ago when the country decided to abandon the peacetime draft and return to a military composed of individuals who wanted to enlist—as opposed to those who entered against their will.

In fact, it's easy to get the impression, when you listen to Pete McCloskey or

other pro-draft members of Congress, that all the evidence is in and that the volunteer Army has been demonstrated to be an unmitigated disaster. Here is McCloskey, for example, during his KCBS debate with Harris:

"The results on the volunteer Army lately indicate that the numbers of people that are volunteering, the quality of the people that are volunteering, and their morale, has deteriorated to such an extent that we no longer have a combat-ready Army in the case of any kind of emergency. We're not trying to increase the size of the Army, but the quality and the caliber of the individual soldiers has reached a point that only the dregs of society apparently are willing to volunteer these days."

That sort of apocalyptic statement may be necessary to justify a return to the draft, but it is not so clearly supported by the facts. Compare McCloskey's words, for example, with these statements by New York Times correspondent Bernard Weinraub on June 10, in the first article of a three-part series on the volunteer Army:

"Desertion rates in the Army have declined 80 percent since 1971. Violent crime, courts-martial and 'disciplinary incidents' have dropped sharply in five years.

"Army volunteers last year included the highest percentage of high school graduates, 68 percent, ever recruited.

"Although 6 percent of enlistees are 'functionally illiterate,' or readers below the fifth-grade level, 20 percent of all Americans over 17 are functionally illiterate, according to a study sponsored by the Department of Health, Education and Welfare."

You can choose statistics to support virtually any side of any argument, of course, and there are, in truth, areas in which the volunteer Army does not seem to be quite up to the standards of the conscripted Army of the Vietnam years. For instance, although there are many fewer soldiers now in the lowest mental category on the Army's scale than there were draftees, there are also fewer from the highest category. The general point that opponents of the draft make, however—and it is a point that seems to be supported by the full weight of available evidence—is that the differences in quality between volunteers and draftees are so small as to be insignificant, and that by no means do the differences justify so radical a measure as a return to peacetime conscription.

Below, a closer look at some of the areas of debate over the volunteer Army:

• **The volunteer Army relies too much on blacks and other minorities.** Nobody denies this statistical imbalance. Blacks, for instance, make up about 30% of the Army and about 13% of the population. There are just two difficulties with blaming the situation on the volunteer system of recruiting soldiers for the Army. First, it was notorious during the Vietnam years that draftees were heavily black and minority, and that this problem resulted directly from inequities in the draft. Second, the most likely explanation for the high percentage of blacks in the Army has to do not with how the soldiers are enlisted, but with what their opportunities are in civilian life.

As the late Rep. William Steiger (D-Wis.) once wrote, the racial argument "should be turned around to ask why society as a whole doesn't follow the Army's example of providing equal opportunity and a fairer chance of advancement. Secretary of the Army Clifford Alexander and Congressional Black Caucus leaders Parren Mitchell and Ron Dellums have not hesitated to criticize the paternalism of those who would deny blacks the opportunity to enlist in the Armed Forces." (The Black Caucus, in fact, went on record this June in opposition to reinstitution of either registration or the draft, and made a special point of contradicting the racial argument.)

This racial argument, by the way, is one of the favorites of pro-draft forces, since it can play to either liberals or conservatives. To liberals who might otherwise

S 226 (same title; Robert Morgan, D-N.C.): Senate version of HR 23.

HR 1901 and HR 2404 (C. V. Montgomery, D-Miss., primary sponsor of both): Similar measures whose main thrust is to initiate a draft for the Individual Ready Reserves.

HR 2978 (Charles Wilson, D-Tex.): Would reenact the dormant SSS act, resuming registration and induction immediately.

HR 2206, the National Service Act (Pete McCloskey, R-Calif.): Would register all young people—men and women—at age 17, then offer them four options when they turn 18: enlist in the active forces, enlist in the reserves, volunteer for civilian service or be placed in a lottery pool and possibly drafted.

HR 3603 (John Cavanaugh, D-Nebr.): Another proposal involving civilian service, this one providing for random induction into either the military or civilian program.

—W.R.



continued from previous page

wise support the volunteer Army, the question is put: "Do you want to see just blacks and minorities dying in case of a war?" To conservatives, the suggestion is made that higher percentages of minorities leads to inevitable racial tensions and problems with soldier morale—not to mention the risk that in a war with a Third World nation a heavily minority Army might not be terribly enthusiastic.

•The volunteer Army reserve is far below strength. The argument here is that without the draft lurking in the background as an incentive, nobody will

join the reserves—but that a large reserve force will be vital in case of a massive land war.

This is probably the one weakness of the volunteer Army that most opponents of restoring the draft grant, although they maintain that the Defense Department should be allowed to try less drastic solutions than conscription to attract more people to the reserves—such as enlistment bonuses.

There are sharp disagreements, moreover, about exactly how large our reserve force should be, and therefore how short we actually are. "Whatever the figure,"

Bernard Weinraub wrote in the New York Times, "defense aides supporting the volunteer force assert that a draft is unnecessary because combat roles could be taken over by rear-echelon cooks, typists, clerks and drivers. In turn, retired military persons could fill the non-combat slots in an emergency." And, he added, the Army has been experiencing a slow growth in the reserves recently, and expects to see more as it introduces some of those financial and educational incentives for reservists.

•The volunteer Army is much too expensive. There is no question that the Army of today costs considerably more than did the conscripted Army of ten years ago. There is considerable question about whether restoring the draft would change matters.

Rep. Steiger: "As everyone knows, a large portion of cost increases associated with military manpower is a result of legislation tying military pay increases to civil service increases. That measure was adopted in 1967, years before the debate over the volunteer force . . . If we were to return to the draft immediately, cutting off all extra recruiting programs, the savings would be only \$300 million. Even if we were to cut recruit pay to the minimum wage and thereby drive service families back onto welfare rolls, the savings would come to \$1.3 billion—well under 2 percent of our defense budget."

It is worth noting, in passing, that 18-year-olds can vote—and that even

among supporters of the draft it is doubtful there are many members of Congress who would tell young Americans not only that they must be conscripted, but that they will then be paid only a fraction of what enlistees receive today. An army of draftees, in short, would almost certainly cost close to the same as the volunteer Army.

•The volunteer Army is an army of mercenaries. Pete McCloskey and others make the objection that democracy is better served by an Army made up of unwilling draftees than one of gung-ho volunteers doing it for the money, and that a drafted Army is less likely to take on dubious adventures abroad than is a volunteer one.

Opponents of the draft reply that this misses the point. The only soldiers in question here are the lowest ranks; under either system the officers and noncommissioned officers have volunteered for their jobs—and they are the ones who make tactical military decisions, not the privates. The volunteer Army, what's more, is not exactly composed of "lifers": in fiscal year 1977, 95% of enlistees signed up for either three-year terms (the minimum) or four years, though they had the option to go for five or six years.

Again, on the alleged control that a drafted Army might place on interventionism: there is still the Vietnam experience. It wasn't the discontent of the draftees and the existence of scattered "fraggings" incidents (whether they were by draftees or by volunteers) that ended the war, it was political and economic pressure at home.

•The volunteer Army draws unduly on the lower classes. The pro-draft arguments here are similar to the ones on the racial composition of the Army, but the response is different, since opponents of the draft argue that in this case the facts are wrong.

Looking at all the services combined, the RAND Corporation found that under the draft, 42.5% of male enlistees came from families with income of \$10,300 or less. Under the volunteer system the figure is 43.4%, and in the population as a whole, the figure is 37%—in other words, there is virtually no difference between the volunteers and the draftees, and little difference between the military and the general population.

Looking at the Army separately, the Department of Defense has reported that 33% of enlistees come from families with income of less than \$8,000, compared to 26% in the U.S. generally—again, hardly a significant difference, and one unlikely to be drastically altered by a return to conscription. As McCloskey himself commented in our interview, "I think you will always have more young people from the poorer classes in the service than others."

•Morale has plummeted in the volunteer Army. Much of the objection to the current system comes in the form of the sort of "evidence" you find in this category: anecdotal evidence based on a Congressman's trip to an Army base and his candid interviews with soldiers who tell him they aren't happy with the way things are going. Stories of this sort abound. The point is that they abounded as well during the days of the draft. (Rep. Steiger, for example, described to the manpower subcommittee of the Senate Armed Services Committee his own surveys of the troops back in 1971—surveys that turned up precisely the same complaints from soldiers that pro-draft politicians are now blaming on the volunteer Army.)

This is not to say that morale is necessarily at its highest point today, or that conditions are necessarily better than they were before—though there is plenty of anecdotal evidence for this perspective, as well. It is just to say that nobody has been able to suggest how on earth morale and Army conditions will somehow improve if soldiers are made to enlist against their will.

There are, obviously, problems in the volunteer Army. But so far, supporters of a return to the peacetime draft have not made a convincing case either of the magnitude of the problems—that is, that

WHAT ABOUT WOMEN?

With all the lobbying and maneuvering over various draft and registration measures, Capitol Hill observers are saying that one of the most important issues of all in this debate—almost as important as whether the volunteer Army is working, or the Russians are about to cross into western Europe—is the issue of how women should be treated. The prevailing opinion in Washington seems to be that if the Equal Rights Amendment is at last ratified, then any draft must include women as well as men—and further, that even without the

ERA the courts are likely to interpret exclusion of women as a violation of equal protection requirements of the Constitution.

The main registration bills before the Congress don't include women, but other legislation does—in particular, McCloskey's plan, which would treat women equally both for registration and drafting purposes. But, McCloskey told me, if the ERA (which he supports) ultimately fails, he believes women shouldn't be included in a draft—and he will drop them from his legislation.

Congressional Quarterly magazine points out a further complica-

tion: assuming women are registered and then drafted, should they be sent into combat? There is obviously strong political resistance to putting women on the front lines, but it has also been noted that drafting women and then reserving them for noncombat roles would greatly increase a male soldier's chances of being sent into combat—thus opening up the possibility of a male suit on unequal treatment. In short, it is an issue with profound emotional, legal, political and practical ramifications—and so far, Congress appears far from a satisfactory solution.

—W. R.

WHAT DOES POTRERO 7 MEAN TO YOU?

The California Energy Commission wants to know what you think about the draft Environmental Impact Report which has been prepared for Pacific Gas & Electric Company's proposed Potrero Unit #7 power plant. The report focuses on:

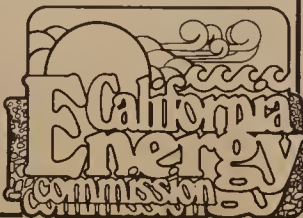
- AIR QUALITY
- SEISMIC SAFETY
- PUBLIC HEALTH
- PROTECTION OF CULTURAL RESOURCES
- EFFECTS ON RECREATION & FISHING AT WARM WATER COVE

A free copy of the draft EIR is available from the Commission's Publications Office toll free (800) 852-7516. Comments on the report should be submitted prior to September 14, 1979.

A public hearing will be held to receive comments and concerns about the draft EIR. To learn more about the hearing and how you can participate, contact the Public Adviser toll free (800) 852-7516.

Tuesday, August 28, 1979
7:30 p.m. - 9:30 p.m.
Potrero Hill Neighborhood House
953 De Haro Street
San Francisco

Bus transportation—Muni Nos. 19 & 33



the volunteer Army is a failure—or, more important, that these same problems would somehow cease to exist in a conscripted Army. Rep. Steiger, a longtime supporter of the All Volunteer Force (AVF), put it succinctly in his testimony before the manpower subcommittee last summer:

"As long as we can fall back on the simple solution of returning to forced service through conscription, the feeling is, why go through the bother of trying to make our military manpower policies work? . . . It strikes me that those who criticize today's force and who look longingly to the alternative of the draft lack perspective. There is a tendency to forget that our Armed Forces have traditionally been made up of volunteers. We have had conscription in only 30 of our 200-plus years as a nation. And there is a tendency to forget the reports of low morale, low pay, bad living conditions, packed stockades and high AWOL and desertion rates that plagued our draft Army

"Problems remain. Attrition, manning the reserves, improving the recruiting process and providing adequate medical care. None of these challenges is insuperable. Each requires specific attention to manpower management. None requires a draft."

For additional information on the legislative battle, contact the Committee Against Registration and the Draft (CARD) in Washington at (202) 547-4334. Locally, major anti-draft groups include War Resisters League/West (626-6976), Students for a Libertarian Society (781-5817) and the Ecumenical Peace Institute (391-5215).

Next: Pete McCloskey—The antiwar crusader as peacetime warrior.

CARTE BLANCHE FOR FBI ABUSES?

BY ART GOLDBERG

"It has taken all the abuses of the past and made them legal," said Dr. Ann Mari Buitrago of the new proposed charter for the Federal Bureau of Investigation that was unveiled in Congress last week. "It still allows wiretapping," she said, "gives the bureau virtually carte blanche on the use of informers, and it may allow the FBI to set up dummy businesses and organizations like the CIA has done."

The new charter was written by the FBI and the Justice Department and introduced by Sen. Edward Kennedy and Rep. Peter Rodino, the chairmen of the Senate and House Judiciary Committees.

While conservative Sen. Strom Thurmond (R-S.C.) announced that he could support the charter as it now stands, numerous civil liberties organizations, including the American Civil Liberties Union, the Campaign for Political Rights, the National Commission for Law Enforcement and Social Justice, and the National Committee Against Repressive Legislation, have indicated their opposition to it.

John Shattuck, the director of the ACLU's Washington office, said in a statement last week that while the proposed charter does recognize certain ba-

sic principles necessary to control the FBI, many parts of it are unclear and muddled and could lead to misinterpretation.

The new charter expands FBI powers in three key areas, Shattuck said. For one, it exempts the bureau from certain provisions of the Freedom of Information Act, which will make it harder to obtain FBI files, and it allows the bureau to destroy central office files ten years after cases have been closed.

Several organizations, particularly Dr. Buitrago's Fund for Open Information and Accountability, want to see those files maintained because they say the files contain further evidence of past FBI abuses and are a part of "people's history." FBI Director William Webster has said the files are mostly "ancient history."

Besides the Freedom of Information Act exemptions, the new charter would also give the FBI virtual subpoena power, allowing it to use "investigative demands" for financial records rather than going to a judge and grand jury to get a subpoena. The charter would further empower the bureau to establish "covers" and engage in undercover operations. It is this provision that led Dr. Buitrago to conclude that the FBI was being given "carte blanche" on the use of informers.

Hal Candee of the Campaign for Political Rights says the new charter "does not fulfill the need for stringent control" of the FBI. Noting that the new code "has no teeth," he pointed to the lack of adequate external oversight, by Congress or by anyone else, and said the General Accounting Office (GAO), the investigative arm of Congress, would still be prohibited from examining FBI files.

He also said there is no provision for criminal penalties for FBI agents who violate the rights of citizens, nor is there adequate provision for civil remedies, meaning the ability of a victim of FBI misconduct to sue the government.

"It would still allow the widespread use of informants, mail covers, trash covers, wiretapping, and would authorize the use of 'intrusive' techniques," Candee told the Guardian.

The new charter is supposed to create safeguards against the break ins, burglaries, illegal surveillance and mail thefts, which were widely used in the Sixties against individuals and organizations the FBI found politically objectionable.

The ACLU's Shattuck pointed out, however, that the new charter does not specifically prohibit these types of activities, which the FBI once conducted under the program name COINTELPRO. "It doesn't authorize them," an ACLU spokesman explained, "but it doesn't prohibit them either."

Many of the organizations opposed to the charter now before Congress do in fact favor a charter spelling out and regulating the activities of the FBI. In general, they think the current version has too many loopholes, is open to too many interpretations and gives the FBI too many additional powers.

The ACLU would favor setting up specific standards for investigations and establishing safeguards so that criminal investigations do not lead to gathering information about lawful activity, as has happened in the past.

It also wants the use of informants and undercover agents more closely supervised, preferably by the courts. The ACLU contends that the bureau should be required to get judicial approval before using such operatives.

The ACLU and other critics do concede that the new charter, in recognizing that the bureau should restrict itself to criminal investigations and stay away from legal activity and political advocacy, is a step

forward. They are also pleased by the charter's recognition that the FBI's actions need to be subject to some kind of review.

But they are fearful that the special procedures set up to safeguard the public do not go far enough, and that some of the charter provisions are vague enough so as to be open to either deliberate or unintentional misinterpretation.

Neither Sen. Kennedy nor Rep. Rodino was available for comment, but Joseph Nellis, chief counsel for the House Judiciary Committee, said in a telephone interview that the bills introduced last week were the "[Carter] administration proposals," that were drawn up "without reference to Congress."

Nellis said the Senate held one hearing on its bill last week, but that hearings in the House won't begin until September. He indicated that he didn't expect the controversial bills to emerge from the legislative process before the early part of next year. "There will be a lot of amendments," he predicted.

Asked about the FBI abuses of the past, which the civil liberties organizations say are not really remedied by the new charter, Nellis said that members of both the Senate and the House Judiciary Committees are "very alert to them."

Nellis sounded reassuring, but at this stage it is difficult to tell exactly what will emerge from the legislative meat grinder. It might be a good idea to let your congressman and senators know where you stand.

MOSCONE'S \$83,357 SURPLUS

The two fundraising committees maintained by the late Mayor George Moscone have turned over \$83,357 in contributions, made to Moscone before his death, to the Moscone Memorial Fund to benefit the Moscone family, according to spending reports recently filed with the San Francisco registrar of voters.

The two committees, the George Moscone Birthday Committee and the Committee to Re-Elect George Moscone, both declared themselves out of existence as of June 30. The Birthday Committee turned over its surplus of \$27,406 to the Memorial Fund, while the Committee to Re-Elect turned over \$55,951.

Such a disbursement of surplus contributions is perfectly legal under the state Political Reform Act of 1974, but such left over campaign funds may soon come under state regulation.

Two bills dealing with surplus campaign funds are presently in the state legislature, but neither deals directly with a case like Moscone's. Bluntly summarized, both seek to prevent politicians from pocketing funds they've raised in their campaigns.

The tougher of the two bills was drafted by the Fair Political Practices Commission and is being carried by William McVittie (D-Upland). The bill (AB 1168) would prohibit candidates from using surplus funds for their personal use, but would allow them to use such funds in another campaign of their own and would permit such funds to be given to charity or to another individual's campaign. But this bill "is as good as dead," according to Linda Goldberg, McVittie's legislative aide.

The reason is that the FPPC/McVittie bill would apply to incumbents, including almost every sitting legislator while the weaker of the two bills would not. The second bill (AB 222), sponsored by Assembly Speaker Leo McCarthy, would apply only to retiring or defeated candidates. This bill has been approved by the Assembly and is now pending in the Senate Elections and Reapportionment Committee.

—Nancy Ostley

CLAREMONT CANYON MAY GET ITS TOWNHOUSES AFTER ALL

Claremont Canyon, the last major piece of undeveloped hillside in Oakland, which environmentalists and neighborhood groups thought they had saved last March, is in grave danger once again.

Last week, the East Bay Regional Park District reversed its 5-2 vote of five months ago, and instead voted 5-2 not to go through with the condemnation proceedings it began in the spring. Park directors said the price of a key 63-acre parcel owned by Professor Elwin Marg was too high.

By withdrawing from the condemnation proceedings, the park district left the generally pro-development Oakland City Council as the only obstacle to developer Tak Enomoto's plan to build a 133-townhouse development in the center of the canyon.

Friends of Claremont Canyon, the neighborhood group opposed to the development, had appealed an Oakland Planning Commission decision in favor of Enomoto to the council in March, but the group suspended the appeal when the park district voted to condemn the property.

Three directors who had voted for condemnation in the spring—Walter Costa of Lafayette, John J. Leavitt of Alameda and Ted Radke of Martinez—joined with Dr. Howard Cogswell of Hayward and William Jardin of San Leandro, opponents of condemnation, to reverse the district's position last week. Cogswell said the price tag for the land might be in the neighborhood of \$3 million. The district had the opportunity to acquire the land for \$100,000 several years ago, but it had other acquisition priorities then.

Board President Mary Lee Jeffers and director Harlan Kessel of Oakland continued to push for condemnation. They wanted the board to follow

through on the proceedings and let a court decide how much the land was worth, if necessary.

"We don't know how much the land would have cost through the court," said Kessel, "and now we'll never know." The board seemed to be relying on information supplied by Walnut Creek appraiser Robert Foley, who said the value of the property soared after the Oakland Planning Commission approved Enomoto's proposal.

The sudden decision to abandon Claremont Canyon is strange in view of the board's stated commitment to urban parks and the fact that the University of California and the state, both of which own parts of the canyon, have indicated that they intend to maintain their parcels as open space.

It all smells of some heavy behind-the-scenes lobbying on Enomoto's behalf.

—Art Goldberg

"YOU CAN SEE THAT I'M THE GOOD GUY NOW"



THE PERILS OF BEING A TENANT IN BERKELEY

While Measure I is challenged in two court cases, its supporters are concerned with what to do when it expires in January

BY KAREN HERSHENSON

Jim Keady and his roommate Marie Grube are confined to wheelchairs and are on fixed incomes. It isn't easy for them to find a place to live. Yet despite Measure I, Berkeley's Rent Rebate Ordinance, which prohibits unjustified rent increases, the rent on their modern, nondescript two-bedroom apartment is skyrocketing from \$320 to \$450 a month. They, along with many other tenants in their 24-unit building on Channing Way, will have to move—Measure I can't help them.

When Berkeley voters approved Measure I last November, the ordinance was hailed as the renter's answer to Proposition 13. It rolled rents back to June 1978 levels and required landlords to pass 80% of their Prop. 13 tax savings to tenants in the form of monthly rent rebates.

Rents can be increased only to provide for certain improvements and to cover costs resulting from the sale of a building (as in the case of Keady and his roommate.) There are exemptions: people living in buildings of four units or less, in which the landlord occupies one of the units, are not eligible for the rebates, nor are residents of co-ops, hospitals, tax-exempt property and hotels and motels where rooms are rented on a short-term basis.

It's hard to tell how many of Berkeley's 72,000 renters have received the rebates or roll-backs. Jeff Jordan of the Berkeley Tenants Union said, "Our informal figures, based on door-to-door canvassing by the BTU and on talking to the many people who contact us, reveal that as many as 30% of the landlords in Berkeley have not complied with Measure I at all."

Peter Campbell, president of the Berkeley Board of Realtors,

while acknowledging that "there have been some disregards or abuses," said he thought the landlords' "general attitude is one of 'It's here, it's not all that bad, why worry about it?'" Not that realtors approve of the measure, mind you. "Our philosophy is that property owners are operating as a business and should be able to realize a profit," Campbell added. "If you regulate one aspect of the economy it throws the whole thing off kilter."

In most cases, tenants must first demand their rebate before they get it. Yet "people are scared to stick their necks out because of the eviction threat," said BTU's Jordan. "It isn't worth it to them."

Indeed, because Measure I didn't provide for a rent control board to mediate Measure I cases, renters must often be faced with eviction before their side is heard. Susan Slyomovics, a Berkeley tenant, explained how she organized her building, how the tenants fought for the rebate and got it, and when their leases expired in June "all the officers of the union were served with eviction notices, even though that is clearly a retaliatory tactic and illegal under Measure I."

Fortunately for tenants, the eviction threat works both ways. Serving eviction notices to each tenant and then taking them all to court is expensive and time-consuming. Most landlords would rather settle out of court. But as Leslie Davidson of the Somerset Tenants' Union put it, "Here is a law passed by the voters, and you have to go to court to uphold it."

Brad Cleveland, another member of the BTU, stresses the importance of organizing tenants to help them deal more effectively with the legal system. "Judges seem to be ignoring aspects of Measure I—giving weak interpretations, so individuals who go to court have little chance. That's why we've been trying to organize whole

buildings, to get people to negotiate with landlords outside of court."

If tenants must go to court in the event of an eviction, BTU recommends asking for a jury trial. Since two-thirds of Berkeley's population consists of renters, tenants have a good chance of getting a sympathetic jury.

Two important challenges to the constitutionality of Measure I have been filed. The first on behalf of Isaac and Betty Barshad, who own residential property in Berkeley and operate under the name of Somerset Management Co. The residents of two of their buildings formed the Somerset Tenants Union to bargain collectively with the Barshads, who they claim refinanced one of their buildings without selling it and then tried to pass the increased mortgage on to the tenants by raising rents. Members of the STU have been withholding half their rent (the maximum

Must renters face eviction and go to court to get their Measure I rent rebates?

permissible under Measure I) since January in protest.

Barshad refuses to acknowledge the Measure I provision that refinancing costs can be passed on to tenants only if they are incurred "pursuant to a sale." He claims it's all "a question of interpretation." The suit, filed by attorney William Hogue, challenges the constitutionality of Measure I on the grounds that it "breaks existing contracts." "Your tenants sign a lease," Barshad explained, "and Measure I tells you it isn't worth the paper it's written on."

The other major challenge to Measure I was filed by attorney Burch Fitzpatrick on behalf of Rue-Ell Enterprises, naming as defendants the city of Berkeley as well as two of Rue-Ell's commercial tenants. This challenge contends that Measure I violates existing leases (which are binding legal contracts), that it violates the equal protection clauses of the state and U.S. Con-

stitutions, that it invalidates Proposition 13 (which makes no mention of rent rebates) and that it is a violation of due process.

Fitzpatrick belongs to the law firm of Miller, Starr and Regalia, which is considered one of the best real-estate law firms in the area. He represented real-estate interests in Davis in a similar constitutionality case involving that city's rent rebate ordinance. The Davis law, which required landlords to pass 100% of their Proposition 13 tax savings on to tenants, was recently found unconstitutional. Measure I observers feel confident, however, that the Berkeley law will stand up in court. "When we [BCA] wrote Measure I," said Rachel Richman, head of the Renter Project, a BCA offshoot, "we were very careful. We knew the constitutionality question would come up."

Berkeley City Attorney Ted Lakey was representing the city in the case, but on July 26 the city council voted to hire Myron Moskovitz, a lawyer who is to tenants what Fitzpatrick is to property owners. Moskovitz teaches law at Golden Gate Law School, has written two books on tenants' rights and has worked on several important cases, including the Davis case and the Birkenfeld case (in which the decision voided a previous Berkeley rent control ordinance.)

"The real-estate interests have amassed a \$60,000 war chest to fight tenants' rights," said Richman. "That's a dollar per tenant!" She went on, "It is important to view this as a political case—an assault by the real-estate interests against the people of Berkeley. The issue is, do Berkeley citizens have the right to make decisions via the ballot box?"

Since the case must start in Alameda Superior Court and work its way up through the court system toward a final ruling on its constitutionality, reaching a final decision could take years.

Pending that decision, both the BCA and the BTU are working with a variety of community organizations in an attempt to form a coalition to address the question of what to do next. Measure I expires next Jan. 1, at which time either the Berkeley City Council can enact a similar measure or one will be put on the June ballot.

Richman describes the need for a "comprehensive housing

package" that would go beyond Measure I, while the BTU has more specific ideas about needed legislation. Spokesperson Brad Cleveland described BTU's proposal as a "three-point package, which will include 1) a just-cause clause [putting the burden of proof in eviction cases on landlords rather than tenants]; 2) a rent-control ordinance; and 3) a tenant-union enabling act [giving tenants the right to bargain collectively with landlords]." Both groups see the need for a rent control board to hear future cases so tenants won't have to go through the eviction process just to present their side.

Berkeley City Councilwoman Veronika Fukson, pointing to the six-month gap between the expiration of Measure I and the next Berkeley election, said "My hope is that the council will step right in and freeze rents or do something to assure the rights of tenants."

Currently, four BCA council members, including Mayor Gus Newport, are committed to some form of rent control. Also, Councilwoman Carol Davis, an independent, is believed to favor an extension of Measure I. Since five council votes constitutes a majority, chances are good that the council will enact another rent-relief measure in the wake of Measure I. "The mayor and council members we elected have committed themselves to extending Measure I," says BCA's campaign coordinator, Mal Warwick. "There is also a community-involved effort to strengthen it."

Members of BCA have formed the independent Renter Project to work, for now, on implementing Measure I. The project conducts workshops and an outreach program, trains attorneys to handle Measure I cases and tries to educate both tenants and landlords about their rights. "The most important thing we're doing," Richman said, "is writing a handbook for other cities involved in trying to pass similar legislation."

"There are several important lessons to be learned from Measure I," Warwick pointed out. "Thousands have gotten rent relief, and it's created a great tool for tenant organizing and politicizing. For the first time, the issue of tenants' rights has become a middle-class, mainstream concern."

IT'S OFFICIAL! UC BUCKLES TO BIG AGRICULTURE

Ag Extension vs. affirmative action

In the Guardian of July 18, we wondered if University of California President David Saxon and the Board of Regents would knuckle under to big agriculture over affirmative action issues in the university's Agricultural Extension Service. A report submitted by a Task Force impaneled by Saxon had harshly criticized AES's affirmative action policies and pointed its finger at UC Vice-President James Kendrick and AES Associate Director Jerome Siebert.

Early reports emanating from University Hall indicated that Saxon was inclined to dump Kendrick and Siebert, who have been named in numerous civil rights complaints to the U.S. Department of Agriculture and in letters from minority AES employees to Saxon.

At the July 19 regents' meeting, however, Saxon accepted Siebert's report on what AES intends to do to remedy the situation. From all indications, it is not much. Siebert was AES affirmative action officer from 1972 to 1977 when most of the complaints originated.

Siebert proposed, and Saxon accepted, the notion that a new affirmative action officer be appointed, but that he or she work under Siebert. Saxon's own Task Force had recommended that the affirmative action officer be independent of the AES hierarchy.

Saxon is supposed to monitor the progress of affirmative action in AES, but agribusiness interests reportedly intervened and disabused him on any notions he might have had of firing the

two administrators who his own task force said were primarily responsible for AES's dismal affirmative action record.

After the regents' meeting, one source told the Guardian, "Affirmative action is dead in AES," but the likelihood remains that AES will soon be hit with lawsuits from a variety of individuals and groups on the discrimination and affirmative action issues.

The regents failed to consider whether Dr. Robert Bradfield, the Caucasian nutritionist whose charges started the controversy, ought to be reinstated.

AES has spent two years attacking Bradfield and denying the validity of his claims of deliberate racial discrimination within AES, but Saxon's own task force found almost every one of Bradfield's allegations to be true.

It was later learned that the regents' Office of General Counsel had persuaded several members of the board not to raise the issue of reinstating Bradfield, who was fired in 1977 but with whom the university settled an invasion of privacy lawsuit for more than \$95,000 last year.

—Art Goldberg

LEGAL NOTICES

The Bay Guardian publishes legal notices for San Francisco County *only*. Please call 824-2506 for charter rates and information.

SUMMONS
CASE NO. 751926
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner: MARGARET WIGGINS DAVIS; and the Respondent: CLEO DAVIS
NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.
¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue.
1. To the Respondent,
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.
b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.
c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.
Dated April 17, 1979. Carl M. Olsen, Clerk. By Cynthia F. Merrill, Deputy.

RAY HILLS
1826 Divisadero
San Francisco, CA 94115
346-1571

Pub. Dates August 1, 8, 15, 22, 1979
BG-13366

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39250

The following person is doing business as CHINA BLUE STUDIOS, 860 Second Street, San Francisco, CA 94107 William R Palumbo, 625 Post #917, San Francisco, CA 94109 This business is conducted by an individual Signed William R Palumbo This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on July 6, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-13394

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39638

The following person is doing business as PEANUTS ANSWER RING, 14 Wilder, San Francisco, CA Thomas B Neece, 14 Wilder, San Francisco, CA This business is conducted by an individual Signed Thomas B Neece This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F Metter on July 27, 1979

Pub Dates August 1 8, 15, 22, 1979
BG-133918

SUMMONS
CASE NO 749444

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO In re the marriage of the Petitioner BASSEM ABOU-LEBDE and the Respondent SHARON ABOU-LEBDE

NOTICE! You have been sued The court may decide against you without your being heard unless you respond within 30 days Read the information below

¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días Lea la información que sigue

1 To the Respondent:

a The petitioner has filed a petition concerning your marriage You may file a written response within 30 days of the date that this summons is served on you

b If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief

c If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time

Dated February 15, 1979 Carl M Olsen, Clerk By Cynthia F Merritt, Deputy

MARTIN D. LURIE
Lurie & Salz
870 Market #608
San Francisco, CA 94102
981-4141

Pub Dates August 1, 8, 15, 22, 1979
BG-13397

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 35085

The following persons have abandoned the use of the fictitious business name HOTEL STUTZ, at 685 Ellis, San Francisco, CA 94109 Marc Allan Cornils, 825 Fell, San Francisco, CA 94117, Richard Lee Carver, 5835 Margarido, Oakland, CA 94618, Charles R Harrison, 107 Buena Vista Terrace, San Francisco, CA 94117 Said fictitious business name was filed in San Francisco County on December 1, 1978 This business was conducted by a general partnership Signed Marc A Cornils This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on July 13, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-133911

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39388

The following person is doing business as IdeaMine/IDEAMINE/IDEAMINE SYNDICATE, 410-1086 Post, San Francisco, CA 94109 Louisa Watson Peat O'Neil, 410-1086 Post, San Francisco, CA 94109 This business is conducted by an individual Signed Louisa Watson Peat O'Neil

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on July 13, 1979

L. W. PEAT O'NEIL
Friedman & Zankel
811 Front
San Francisco, CA 94111
788-5700 x34

Pub Dates August 1, 8, 15, 22, 1979
BG-13399

SUMMONS
CASE NO 751338

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO In re the marriage of the Petitioner CHARLES TURNER, and the Respondent IRENE WILLIAMS TURNER

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days Read the information below

¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días Lea la información que sigue

1 To the Respondent:

a The petitioner has filed a petition concerning your marriage You may file a written response within 30 days of the date that this summons is served on you.

b If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief

c If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time

Dated April 2, 1979 Carl M Olsen, Clerk By Richard F Metter, Deputy

RAY HILLS
1826 Divisadero
San Francisco, CA 94115
346-1571

August 1, 8, 15, 22, 1979
BG-13393

SUMMONS
CASE NO 407280

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SANTA CLARA In re the marriage of the Petitioner JANET GRAY RUSSELL, and the Respondent CHARLES RUSSELL

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days Read the information below

¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días Lea la información que sigue

1 To the Respondent

a The petitioner has filed a petition concerning your marriage You may file a written response within 30 days of the date that this summons is served on you

b If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief

c If you wish to seek the advice of an attorney in this matter you should do so promptly so that your written response, if any, may be filed on time

Dated August 18, 1978 John Kazubowski Clerk

CAROL RUTH SILVER
ARTHUR R. SIEGEL
1182 Market #307
San Francisco, CA 94102
863-0467

Pub Dates August 1 8, 15 22 1979
BG-133912

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39777

The following persons are doing business as BOTANICA, 517 Mississippi, San Francisco, CA 94107 Rachael A Spencer 517 Mississippi, San Francisco, CA 94107 Suzanne DeGroot 4029 25th Street, San Francisco, CA 94110 This business is conducted by an unincorporated association other than a partnership Signed Rachael A Spencer

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on August 3, 1979

Pub Dates August 8 15, 22, 29, 1979
BG-134011

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39774

The following person is doing business as NON-STOP BOOKS, 1940 Anza, San Francisco, CA 94118 John Keith Bailey, 1940 Anza, San Francisco, CA 94118 This business is conducted by an individual Signed John Bailey

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on August 3, 1979

Pub Dates August 8 15, 22, 29, 1979
BG-13402

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39769

The following person is doing business as DGR PRODUCTIONS, 241 Church #4, San Francisco, CA 94114 David Gary Robins, 241 Church #4, San Francisco, CA 94114 This business is conducted by an individual Signed David G Robins

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on August 3, 1979

Pub Dates August 8, 15, 22, 29, 1979
BG-13409

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39771

The following person is doing business as RICHDALE, 191 1/2 Chaltanooaga, San Francisco, CA 94114 Richard J Wayland 191 1/2 Chaltanooaga, San Francisco, CA 94114 This business is conducted by an individual Signed Richard J Wayland

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on August 3, 1979

Pub Dates August 8, 15, 22, 29, 1979
BG-13405

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39773

The following corporation is doing business as KINGSLEY PRODUCTIONS, INC, 828 Brannan, San Francisco, CA 94103 Allan K Yost (California), 229 Winfield, San Francisco, CA 94110 This business is conducted by a corporation Signed Allan K Yost, President, Kingsley Productions

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on August 3, 1979

Pub. Dates August 8, 15, 22, 29, 1979
BG-13403

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39776

The following persons are doing business as FOTO ASSOCIATES WEST/AUDIO VISUAL MULTIPLEX (2 names), 1240 14th Avenue, San Francisco, CA 94122 Andre S Brummer, 1240 14th Avenue, San Francisco, CA 94122, Norman P Haughey, 2721 Pacific, San Francisco, CA 94115 This business is conducted by a limited partnership Signed Andre S Brummer

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on August 3, 1979

Pub Dates August 8, 15, 22, 29, 1979
BG-134013

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39772

The following person is doing business as DESIGN DECISIONS/DESIGN DECISIONS LIGHTING/DESIGN DECISIONS EQUIPMENT/DESIGN DECISIONS CONSULTING (4 names), 196 Arguello, San Francisco, CA 94118 Gregg Alan Hauser, 196 Arguello, San Francisco, CA 94118 This business is conducted by an individual Signed Gregg Hauser

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on August 3, 1979

Pub. Dates August 8, 15, 22, 29, 1979
BG-13404

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39775

The following persons are doing business as COMMERCIAL DRAPERY CONTRACTORS/COMMERCIAL INSTALLATIONS COMPANY (2 names), 1930 Hyde #16, San Francisco, CA 94109 Sandy Fribourgh, 1930 Hyde #16, San Francisco, CA 94109, John Fribourgh, 1930 Hyde #16, San Francisco, CA 94109 This business is conducted by individuals (Husband & Wife) Signed John Fribourgh

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on August 3, 1979

Pub Dates August 8, 15, 22, 29, 1979
BG-134012

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39770

The following corporation is doing business as UNIVERSITY OF UTOPIA, 543 Frederick, San Francisco, CA 94117 Abacus, Inc (California), 577 Frederick, San Francisco, CA 94117 This business is conducted by a corporation Signed Claire S Tulip, Secretary Abacus, Inc

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on August 3, 1979

Pub Dates August 8, 15, 22, 29, 1979
BG-13406

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises 1251 STOCKTON, SAN FRANCISCO, CA 94133 Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows On-Sale Beer & Wine Bona Fide Eating Place Signed Ann A & Nathan C Napier

Pub Date August 8, 15, 22, 1979
BG-134010

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises 3452 MISSION, SAN FRANCISCO, CA 94110 Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows On-Sale Beer & Wine Bona Fide Eating Place Signed Ann A & Nathan C Napier

August 8, 15, 22, 1979
BG-13408

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises 1607 HAIGHT, SAN FRANCISCO, CA 94117 Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows On-Sale Beer & Wine Bona Fide Eating Place Signed Danny Ouacdao

Pub Date August 8 15 22 1979
BG-13407

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises 501 CONNECTICUT, SAN FRANCISCO, CA 94107 Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows On-Sale Beer & Wine Bone Fide Eating Place Signed Deborah Klein

Pub Date August 8 1979
BG-13401

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39248

The following persons are doing business as BEYOND THE FRINGE, 297-A Kansas, San Francisco, CA 94103 James H Reed, 1770 Pacific #103, San Francisco, CA 94109, Fairborz Kamali, 1770 Pacific #103, San Francisco, CA 94109 John Lingvall, 249 Noe, San Francisco, CA 94114 Cheryll Lingvall, 249 Noe, San Francisco, CA 94114 This business is conducted by a general partnership Signed James H Reed

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on July 6, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-13395

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
NO 755528

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO In re the application of MARY MARGARET SAMUELSON for change of name

Whereas the petition of MARY MARGARET SAMUELSON has been filed in court for an order changing her name from MARY MARGARET SAMUELSON to EROCA GABRIEL, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 4th day of September, 1979, at 9 00 o'clock am to show cause why this application for change of name should not be granted

Dated July 19, 1979 Robert W Merrill, Judge of the Superior Court

DAVID H. FIELDING
Bushnell, Caplen & Fielding
680 Beach #365
San Francisco, CA 94109
583-4390

Pub dates August 1, 8, 15, 22, 1979
BG-13396

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39635

The following persons are doing business as JUST PAINTING WEST, 2731 Pacheco, San Francisco, CA 94116 Kenneth A Wright, 2731 Pacheco, San Francisco, CA 94116, Michael K White, 2731 Pacheco, San Francisco, CA 94116 This business is conducted by a general partnership Signed Kenneth A Wright

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F Metter on July 27, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-133921

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39249

The following person is doing business as SECRET GARDEN, 1324 Larkin, San Francisco, CA 94109 Susan Jeanette Turre, 1324 Larkin, San Francisco, CA 94109 This business is conducted by an individual Signed Susan J Turre

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on July 6, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-13392

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39251

The following person is doing business as GOLDEN GATE SKATES/FULTON SKATE CO./SAN FRANCISCO SKATE CO / RED RIDER SKATE CO (4 names), 2101 Ninth Avenue, San Francisco, CA 94116 Stephen Lawrence, 2101 Ninth Avenue, San Francisco, CA 94116 This business is conducted by an individual Signed Stephen Lawrence

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on July 6, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-13391

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises 2183 GREENWICH, SAN FRANCISCO, CA 94123 Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows Off-Sale Beer & Wine Signed GBD Investments

Pub. Dates August 1, 8, 15, 1979
BG-133923

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 39389

The following persons are doing business as ATHERTON HOTEL, 685 Ellis, San Francisco, CA 94109 Marc Allan Cornils, 825 Fell, San Francisco, CA 94117, Richard Lee Carver, 5835 Margarido, Oakland, CA 94618, John Richard Perrott, PO Box 296, Loleta, CA 95551. This business is conducted by a general partnership Signed Marc A. Cornils

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk D Flanagan on July 13, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-133910

Pub Dates August 1, 8, 15, 22, 1979
BG-133918

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39640

The following person is doing business as LSN COMPANY, 4155 Army, San Francisco, CA 94131 Lisa Susan Novic, 4155 Army #17, San Francisco, CA 94131 This business is conducted by an individual Signed Lisa S Novic

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F Metter on July 27, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-133914

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39616

The following person is doing business as HIGH-HO, 640 Castro, San Francisco, CA 94114 Patricia Anne Hoffman, 640 Castro, San Francisco, CA 94114 This business is conducted by an individual Signed Patricia Hoffman

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F Metter on July 16, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-133919

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39641

The following persons are doing business as DADDY'S RESTAURANT, 422 Haight, San Francisco, CA 94117 Wesley M Clark, 575 Pierce #205, San Francisco, CA 94117, Matthew E Wilson, 575 Pierce #205, San Francisco, CA 94117 This business is conducted by a general partnership Signed Matthew E Wilson

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F Metter on July 27, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-133913

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39642

The following persons are doing business as THE SAN FRANCISCO HONEY COMPANY, 173 Clipper, San Francisco, CA 94114 James Oliver Ploss, 173 Clipper, San Francisco, CA 94114, Margaret Francesca Janosch, 173 Clipper, San Francisco, CA 94114, Scott Genlot, 339 Woolsey, San Francisco, CA 94134 This business is conducted by a general partnership Signed James Ploss

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F Metter on July 27, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-133922

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39639

The following persons are doing business as SKY'S THE LIMIT, 601 California, Suite 1902, San Francisco, CA 94108 Robert L Anderson, Warren M Green, David S Hanson, R Kirkland Hanson, Steven L Hunton, Theodore L McCaugherty, Malcolm E McLorg, Peter Z Michael, Anthony A Monroe, Charles M Morf, Michael A Morf, Kenneth T Sprout, David L Worrell, all of whom use, as residence address, 601 California Suite 1902, San Francisco, CA 94108 This business is conducted by a general partnership Signed Theodore L McCaugherty

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F Metter on July 27, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-133923

THEODORE L. MCCAUGHERTY
Anderson & Michael
601 California, Suite 1902
San Francisco, CA 94108
398-7000

Pub Dates August 1, 8, 15, 22, 1979
BG-133915

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39637

The following persons are doing business as WILDFLOWER TWENTY ONE, 601 California, Suite 1902, San Francisco, CA 94108 Peter Z Michael, 466 Vallejo, San Francisco, CA, Charles M Morf, 2912 Fillmore, San Francisco, CA, Kenneth T Sprout, 315 Harcross, Woodside, CA This business is conducted by an unincorporated association other than a partnership Signed Peter Z Michael

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F Metter on July 27, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-133917

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 39636

The following persons are doing business as ASTROLOGICAL SELECTIONS, 581 Eddy, San Francisco, CA 94109 Robert Grinnell, 646 Corbett, San Francisco, CA 94114, Jack Wantland, 587 Eddy, San Francisco, CA 94109 This business is conducted by a general partnership Signed Robert Grinnell

This statement was filed with Carl M Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F Metter on July 27, 1979

Pub Dates August 1, 8, 15, 22, 1979
BG-133918

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WAITING FOR

BY ALEXANDER COCKBURN & JAMES RIDGEWAY

For the second time in this decade, Americans are uneasily beginning to suspect something is seriously wrong. With Nixon, it was the belief, finally established with irrefutable evidence, that the president was a crook and a liar. With Carter, the question is one not of honesty, but of feeble incompetence. Carter promoted himself as the answer to the crisis of confidence created by Nixon: He would never lie. He would restore integrity and purpose to Washington.

What appeals will Americans now heed? The Republican possibilities range from the abrupt ferocity of John Connally to the elder statesmanship of Ronald Reagan to the comparatively sedate, business-as-usual approaches of Baker or Bush. But none of these Republican possible opponents bulks so large on the agenda of the future as Teddy Kennedy—the chief repository of the present popular hope that leadership and political dynamism can be restored in Washington.

Amid such hopes, Kennedy's tactics are not particularly mysterious: a waiting game infused with periodic injections of liberal eloquence may well produce by the fall an expiring president, lagging behind his Republican opponents in the polls and viewed by leading Democrats as a millstone who will drag them all—senators, governors, congressmen—to defeat in his own bid for reelection. Kennedy will step in to save party and country from Brown, Connally or any Republican contender.

But hopes can produce illusions. The lessons of '76 should not be so quickly forgotten. Carter triumphed that year because the press and enough of the people abided by a self-fulfilling promise: Carter would be good because they wanted him to be good. As Kennedy soars above Carter in the polls, it is necessary to distinguish fantasy from fact. To take the crisis at hand: would Kennedy be any better? Inspection of his energy stance is troubling, particularly to those who regard him as the last, best hope of liberalism.

On paper, there is no doubt that Kennedy has espoused a clear liberal line. He has straightforwardly opposed the deregulation of natural gas prices. He fought (although not that tenaciously) with Abourezk and Metzenbaum in the last-ditch effort to stave off Carter and the oil companies in 1977 and 1978, when natural gas deregulation finally triumphed.

Nevertheless, congressional foot-soldiers during that protracted struggle still recall that Kennedy's friend, Birch Bayh, no powerhouse of determination

himself, fought a great deal harder than did the senior senator from Massachusetts.

JIMMY & TEDDY

Kennedy opposes decontrol of domestic oil in opposition to Carter. Like Carter, he has supported solar energy. And he has sponsored some excellent reports on how the nation could move away from fossil fuels into "the solar transition." Kennedy was among the very first to grasp and then speculate on the possibilities of Mexican oil and gas, and to study seriously how relations between Mexico and the U.S. could profitably and equitably be improved.

His staff has explored innovative ways in which the grip of the Seven Sisters—the major international oil companies—might be broken. One possibility would be to finance state oil companies in underdeveloped countries and/or bypass the majors in importing oil from these countries.

ly like Jimmy Carter himself. As far as aviation and trucking are concerned, Kennedy's calls for deregulation place him disconcertingly in the legions of big business, blessed with approving nods from the Business Round Table scrutinizing his operations as chairman of

one of the most influential committees in Congress.

Laudable though his positions on paper and in occasional speeches around the country may seem, Kennedy's performance in the crunch leaves something to be desired. In the crisis, where is he? This is being asked not just of a possible presidential candidate, but of a powerful legislator.

Kennedy's interest in environmental health and safety, as part of his overall concern with health, has been longstanding. Over recent months, he

has explored the dangers of radiation, and the hazards to those exposed to it over the years.

So his reaction to Three Mile Island



TEDDY...

Kennedy, in his role first as chairman of the Senate antitrust subcommittee and now as head of the full Judiciary Committee, has expressed a keen interest in concentration in the energy business. He has propounded various schemes for divestiture and for breaking the stranglehold of the oil companies on different fuel sources in other, key sectors of the economy.

All these moves are of course promoted as methods of restoring competition to an industry which has never known this alleged attribute of capitalism, and they become intermingled with a troubling though politically convenient enthusiasm for deregulation—which makes Kennedy sound at times startlingly

was puzzling and dismaying. Amid the crisis and the White House's attempts to downplay it, Kennedy announced that he would hold hearings, scheduled the day after the Nuclear Regulatory Commission's experts acknowledged that the plant might suffer a meltdown.

Here was an opportunity for a leading member of Congress to expose the situation, allay fears, dispel doubts, and determine whether the government in fact had a rational plan of action. But, as the tapes of the NRC's deliberations during the crisis make clear, the White House talked Kennedy out of holding the hearings at that crucial time. The result was that Kennedy quit the scene and President Carter took his comforting tour

through the plant. The hearings subsequently held by Kennedy were not particularly enlightening.

THE SIDELINES SENATOR

The general impression created by Kennedy's performance during this episode was of a politician prudent to the point of cynicism, zealous to steer clear of any active or effective opposition to the administration's nuclear policies.

This image was compounded by Kennedy's refusal to attend the May 6 anti-nuclear demonstration in Washington. He sent instead a statesmanlike message from Florida. Much as one might hope, it does not seem that Kennedy's positions on nuclear power differ in any substantial form from those of Carter, who was most eloquent about the dangers of this form of energy in 1976, and then made it a major component of his energy program in 1977.

In the Harrisburg crisis, Kennedy may have felt that criticism, however politically advantageous, would be disturbing while there was the possibility of general panic. In the present gasoline crisis, there seems to be no similar charitable explanation for his passive stance.

It is abundantly clear from any number of newspaper accounts in different parts of the country that the oil companies on their own—most recently on the East Coast in collusion with the Department of Energy—have acted to exacerbate the gas shortage. Yet, in sharp contrast to 1973, when Senators Jackson, Proxmire and others called in the oil company executives and publicly flayed them for their policies, no such inquiries have been mounted this time. If Kennedy is so interested in the question of concentration in the energy industry, the effect of

Guessing what Kennedy might do is a waste of time. Based on his performance to date, he is at best a marginal improvement on Carter.

administered pricing or the massive and ineffective governmental apparatus that works to the benefit of big business, why has he not now mounted a major probe into this crisis and the industry that is at the heart of it?

To such a simple question, Tom Southwick, Kennedy's press secretary, responds that this is an interesting idea and one of several options which are being put before the senator.

So leisurely an approach is astounding from the chairman of the Judiciary Committee, who could and should be holding hearings, subpoenaing information and disseminating it to the public. As at the time of Harrisburg, Kennedy still prefers to sit on the sidelines, which leads us to question whether he is any more of a fighter than Carter himself. It is all very well to dream of leadership on some new, as yet unvisited frontier. But it is reasonable to suggest that such hopes should be based on the evidence of substantive and effective action today: What Is, not What If.

Guessing what Kennedy might do is a waste of time. Based on his performance in the Senate to date, Kennedy is at best a marginal improvement on Carter. There is no point—as far as progressives and liberals are concerned—in merely waiting for Kennedy to happen. Abdication of political realism, which in 1976 produced the Carter of the last three years, could produce another one in the form of Kennedy unless he is harshly judged, strongly pressured, and not treated as the only progressive answer to the problems this country is enduring. ■

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